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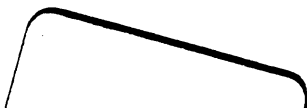
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THE

BIRDS OF ARISTOPHANES

ACTED AT ATHENS AT THE GREAT DIONYSIA B.C. 414

THE GREEK TEXT REVISED

WITH A TRANSLATION INTO CORRESPONDING METRES
INTRODUCTION AND COMMENTARY

By BENJAMIN BICKLEY ROGERS, M.A.

SOMETIME FELLOW AND NOW HONORARY FELLOW OF WADHAM COLLEGE, OXFORD

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INTRODUCTION

THE five preceding comedies form a consecutive series, one having been issued in each successive year from 425 to 421 B. C. inclusive; the *Acharnians* in 425, the *Knights* in 424, the *Clouds* in 423, the *Wasps* in 422, and the *Peace* in 421. Then follows a gap of six years. And in the seventh year, 414 B. C., Aristophanes exhibited the *Comedy of the Birds*.

We know from one of the arguments to this play that in the same year, 414 B. C., Aristophanes produced a second comedy, which was known as the *Amphiaraus*. And we may be quite sure that his pen was not idle during that interval of six years of which no record remains.

At the same time we need not suppose that the composition of the "*Birds*" was deferred till the last year or so of the interval. It is by far the longest of the extant comedies; and dealing as it does with a subject outside the ordinary range of the poet's thoughts and language, and embodying scraps of bird-lore culled from every quarter—from history, poetry, legend, fable, proverb, and personal observation—it is obviously a comedy which must have been long in incubation, and could not (as was the case with the *Peace*) have been hastily put together to meet a particular emergency. Indeed there are not wanting indications from which we may surmise that it was taken in hand, if not immediately after the production of the *Peace*, at all events whilst the mind of Aristophanes was still filled with the topics and ideas which possessed it while he was engaged in the composition of the earlier play. In the vagrant Oracle-monger (*χρησμολόγος*) of the *Birds*, with his prophecies of Bakis, his lust for a share of the *σπλάγχνα*, and finally his ignominious expulsion,

we cannot fail to recognize the exact counterpart of Hierocles, the *χρησμο-λόγος* of the Peace. The description which Cinesias gives of the sources from whence the dithyrambic poets derived their inspiration is merely an amplification of a sarcasm placed previously in the mouth of Trygaeus; whilst the whole scheme of the proposed sacrifice on the stage, its preparation, interruption, and final abandonment, with the allusion to the predatory habits of the Kite, and to the unwelcome pipings of Chaeris, is substantially identical in the two plays.

So again the two plays have an idyllic character which belongs to no other of the poet's comedies: the innocent charms of a country life are depicted as they are depicted nowhere else; in each of them, and in them only, we hear the "sweet song" of the *τέρτιξ*, and in each it is designated by its Doric name *ὁ ἀχέρας*, the chirruper. Here too, and nowhere else in Aristophanes, the coaxing address *ὦ δειλακρίων* is employed; and although the Aeschylean phrase *ξουθὸς ἱππαλεκτρῶν* is found also in the *Frogs*, yet it there occurs in its natural place as part of a criticism on the style and the language of Aeschylus, while in each of these two plays it is introduced, apropos of nothing, in the *Parabasis*, as the sarcastic description of a showy military officer. And possibly the germ of the present drama may be discovered in the determination of Trygaeus *μετ' ὀρνίθων ἐς κόρακας βαδίζειν*. Minor coincidences, such as *ποδαπὸς τὸ γένος*, are very numerous, but are hardly worthy of mention.

So again, although the Athenian dependencies on the coasts of Macedonia and Thrace were in a chronic state of disturbance, and were giving some trouble at this very time, yet the advice to the reckless young Athenian to "fly off to Thrace-ward regions and fight there" would seem more naturally adapted to a time when those regions were the chief seat of Athenian warfare, than to a time when the entire attention of the Athenian people was directed to the military operations in Sicily. And the very remarkable verbal allusions to the History of Herodotus would seem more suitable to a period when that History was still fresh in the hands and thoughts of the poet and his audience.

But whatever weight may be due to these considerations, the comedy

would of course not receive its final touches until it was about to be sent in to the Archon, in the winter of 415-414 B. C. And there is no reason to doubt that the allusions to the delays of Nicias, and the dispatch of the *Salaminia* with a process-server on board refer to the well-known incidents which occurred during the preliminary stages of the expedition to Sicily.

The *Birds* was exhibited at the great Dionysia in the archonship of Chabrias¹ in the year 414 B. C. It was placed second in the competition. The prize was awarded to the Revellers (*Κωμασταί*) of Ameipsias. The other competing play was the Solitary (*Μονότροπος*) of Phrynichus, which was placed last.

The *Κωμασταί* of Ameipsias is not elsewhere mentioned; and as several authors refer to a *Κωμασταί* of Phrynichus, it is suggested by Bergk² that both the comedies which competed with the *Birds* were the work of Phrynichus, who exhibited one in his own name, and the other in the name of Ameipsias; just as Aristophanes, eight years previously, had exhibited the *Wasps* in his own name, and the *Rehearsal* in the name of Philonides. But there seems to be no sufficient ground for this suggestion. There is nothing surprising, or unusual, in the circumstance ~~that~~ one of the competing comedies is never heard of again; or ~~that~~ plays bearing the same name should be written by two comic poets. As to the former circumstance (to take one instance out of ~~many~~) the plays which competed with the *Acharnians* in the year 425 B. C. were the *Χειμαζόμενοι* of Cratinus, and the *Νοῦμηνίαι* of Eupolis. Cratinus and Eupolis were far greater and more popular ~~poets~~ than Ameipsias, yet neither³ of these

¹ By some unaccountable mischance the exhibition of the *Birds*, in the Introduction to the *Thesmophoriazusae*, p. xxxv, is placed opposite the name of Peisander. It was intended to stand opposite the name of Chabrias.

² At the close of Fritzsche's "Quaestiones Aristophaneae," vol. i. See also Meineke's *Historia Critica*, p. 155.

³ Non minus perierant, aut potius nunquam editae erant, Eupolidis *Νοῦμηνίαι*, quam Cratini *Χειμαζόμενοι*.—Elmsley, Additional Note to the Argument of the *Acharnians*.

two plays is ever heard of again. And as to the other circumstance, we need not travel beyond the three plays produced in this very competition. The name *Κωμασταί* was selected not only by Ameipsias and Phrynichus, but also by Epicharmus and Eubulides for one of their comic plays. We hear of an *Ὀρνίθες* by Magnes, and an *Ὀρνίθες* by Crates, as well as an *Ὀρνίθες* by Aristophanes. Nor was the *Μονότροπος* of Phrynichus the only comedy bearing that name. A play with the same title was exhibited by Anaxilas, and another by Ophelion. And it seems in the highest degree improbable that Phrynichus should have entrusted one, and presumably the better, of his two plays to be exhibited in the name of a rival at least as distinguished and successful as himself. We have therefore no reason for doubting that Ameipsias himself was the author of the play which defeated this famous Aristophanic comedy.

The *Birds* is universally recognized as one of the most brilliant and most musical of extant comedies; and many have expressed their wonder that it failed to obtain the prize. We know nothing of the "Revellers" of Ameipsias; but if the two plays were before us, we should probably have no hesitation in awarding the prize to the "*Birds*." And yet we need feel no surprise that the Athenian audience and judges arrived at a different conclusion. With all its dainty bird-melodies, and its wealth of poetic imagination, it is unmistakably lacking in the robust humour, the strong human element, the broad personal satire, political or literary, which the Athenians expected their comic poets to supply. The audience may, for aught we know, have found these qualities, in profusion, in the *Revellers* of Ameipsias; they would find but slight traces of them in the play which recounts the adventures of Peisthetaerus and Euelpides.

But before proceeding further, it is necessary to apologize for giving to the principal character his genuine Aristophanic name, *Πεισθέταιρος*. For Dobree observing, truly enough, that the name is not formed in accordance with the usual fashion of such compounds—though of course the syllable *πεισθ-* is found in tenses of *πείθω*—suggested, with less than his usual sagacity, that it should be written either *Πεισέταιρος* or *Πισθέταιρος*. To these two unAristophanic names Bergk added a third,

Πειθέραιπος. Meineke, however, was the first to tamper with the text, and subsequent editors have rung the changes on these three suggested alternatives :—

Πισθέραιπος. Meineke, Hall and Geldart.

Πειθέραιπος. Holden, Kock, Merry.

Πιστέραιπος. Blaydes, Van Leeuwen.

They cannot agree which is the *right* name, but they are sure that *Πεισθέραιπος* is the *wrong* one, and with the customary zeal of innovators fall foul of all those who ¹ venture to adhere to the genuine Aristophanic tradition.

For whatever may be said as to the unusual formation of the compound, there cannot, I think, be the slightest doubt that the name came so written from the hand of Aristophanes. It is found, so written, in every MS. wherever it occurs, alike in the text of the play, the arguments, and the *dramatis personae*; and it is so written by every Scholiast and every grammarian. There is no discordant note anywhere. In the course of the last century a very ancient fragment of the play—the Arsinoe fragment—was discovered in Egypt, amongst the ruins of Medinet-el-Faioum. It is supposed to be 500 years older than our oldest MS. It happens to contain line 1123, and there also the name is written *Πεισθέραιπος* ². And we must remember that we are dealing not with Aristophanes the grammarian but with Aristophanes the comic

¹ “One who sustains and propagates it” (the name Peisthetaerus) “is only betraying his own defective information, and misleading others.”—Professor Kennedy, in a letter addressed (December 1883) to a newspaper which had noticed that in his translation he had substituted Peithetaerus for the traditional name.

² The Florentine palimpsest does not contain the full name; but Keil, after mentioning other passages in which it agrees with the MSS. generally, says, “neque minus cum libris folium facit in nomine alterius Atheniensis; supplementum enim notae Πει quae in vv. 1423 et 1446 deprehenditur, e vitiosa nominis forma *Πεισθέραιπος* quam libri omnes praebent, sine dubio repetendum est.”—Hermes vi. p. 133. I of course agree with Keil’s conclusion, well knowing that the forms *Πιστέραιπος* and *Πειθέραιπος* are, as regards Aristophanes, corruptions of the nineteenth century. But how Keil himself arrived at that conclusion I cannot imagine, since the abbreviation Πει. would suit any of the three names.

poet, who was at liberty, and was accustomed, to coin words in any fashion¹ he pleased. And it seems extremely probable that he added the *θ* to Peisetaerus, just as the Athenians in general added it to *μαλακός* (making it *μαλθακός*), for the purpose of giving to the name a fuller and a softer sound. It was possibly for a similar reason that Shakespeare named his wordy braggart *Parolles* instead of *Paroles*.

Peisthetaerus and Euelpides, therefore, weary of the troubles and worries of Athenian life, and especially of the litigious spirit prevailing in the city, find their way to the region of the birds, to the dwelling-place of the hoopoe and the nightingale, formerly Tereus of Thrace and his wife the Athenian princess Procne. They hope that Tereus will be able to tell them of some quiet easy-going place, where they can spend their days in peace and happiness. But before he has found one to their taste, Peisthetaerus hits upon a wonderful scheme whereby the birds can become the Lords of mankind, and the Rulers of the universe. The birds are summoned; they adopt his scheme, and place themselves under his command. By his instructions they inclose the Air, the midspace between Heaven and earth, with an enormous brick-wall, so that without their permission nothing can pass from Heaven to earth, or from earth to Heaven. The Gods, deprived of the savoury steam which used to arise from the sacrificed victims, are starved into submission; and the play ends with the wedding of Peisthetaerus, the leader of the birds, with Basileia, the incarnation of the Sovereignty and prerogatives of Zeus.

The manner in which the birds were represented on the stage and in the orchestra² is sufficiently disclosed by incidental notices dropped in the

¹ As, for example, *βουλομάχου* in Peace 1293.

² It is perhaps a little unfortunate that the grotesque and repulsive figures delineated on a vase in the British Museum—which were published by Mr. Cecil Smith in a pamphlet, reprinted (A. D. 1881) from the *Journal of Hellenic Studies*—should ever have been brought into connexion with the Comedy of Aristophanes. They are admittedly of an earlier and a ruder age; and nothing is more certain than that they bear no manner of resemblance, in costume or otherwise, to the bird-characters of the present play.

various scenes. They wore the heads and wings of birds, but were otherwise featherless. They had long beaks, and probably their hands were clothed as birds-feet with claws and talons. So far as they were not feathered, they would presumably wear the ordinary costume of human beings. In general, the dress of the birds in the Cambridge performance of the comedy seems to have been a very fair representation of their dress in the original performance at Athens. One important alteration, however, was rendered necessary by the different conditions of ancient and modern acting. At Athens actors wore masks, and therefore the head of the bird would be fitted, as a mask, to the head of the actor, who would look through the eyes, and speak through the mandibles, of the bird. No mask being worn in modern times, the bird's head was necessarily elevated above the head of the actor, whose face was visible below through an aperture in the throat of the bird.

The scenery of the play is exceedingly simple¹. A sheer rock rises at the back of the stage, with an indistinct door in the centre, which indicates the abode of the Hoopoe. A solitary tree stands out at the side. The Plover's page makes his entrance in the ordinary way: but the Hoopoe, like Agathon in the *Thesmophoriazusae*, is brought out by means of the *eccyclema*. And with the Hoopoe is brought out a portion of the interior of his dwelling: viz. a section of the copse, *λόχη*, which forms his roosting-place, and in which his wife Procne is still reposing; together with the apartment wherein Peisthetaerus is discovered, towards the close of the play, stewing the oligarchical thrushes. With this exception, the scenery appears to remain unchanged throughout.

No play of Aristophanes has been more happily turned into English verse than the present; though the translations are not very numerous. They are by the Rev. Henry Francis Cary, A.D. 1824; the Right

¹ M. Paul Mazon's fanciful description of the entrance of Peisthetaerus and Euelpides (*Essai sur la Composition des Comédies d'Aristophane*, p. 96) is strangely inconsistent with the conditions of the Athenian drama. There is an excellent appreciation of the play in M. Émile Deschanel's "*Études sur Aristophane*," pp. 314-54.

Honourable John Hookham Frere, A.D. 1840 ; Leonard Hampson Rudd, A.D. 1867 ; the Rev. Professor Kennedy, A.D. 1874 ; and the Rev. George Samuel Hodges, A.D. 1896.

But although the actual translations are few in number, the play has always possessed considerable attraction for English poets. Both Mr. Cary and Mr. Frere distinguished themselves in other fields of literature; Thomas Gray¹ worked out a careful analysis of the whole play; the *Parabasis* proper has been translated in the metre of the original by Mr. A. C. Swinburne; and a version of the earlier scenes will be found among the poetical works of the late Dean Alford.

At the date of the exhibition of the *Birds*, Athens was at the height of her power and prosperity. Six or seven years of comparative peace had recruited her numbers, and replenished her treasury. She had just launched against Sicily the most formidable armament that ever issued from an Hellenic harbour. No shadow of the coming catastrophe dimmed the brightness of the outlook. Everything tended to prognosticate the success of an enterprise which, however important in itself, was yet only a stepping-stone to far vaster and more ambitious designs.

We have seen in the Introduction to the "Peace" that after the capture of the Spartan troops on Sphacteria the ambition of Athens began steadily to rise; *μειζόνων ἀπέγουντο*, as Thucydides says (iv. 21, 41). And although her hopes were checked for the time by the disaster of Delium and the raid of Brasidas, yet after the Peace of Nicias they quickly sprang up again, and took a still wider and loftier range.

For the Peace of Nicias really gave to Athens all, and more than all, for which she had braved the united power of Hellas. She entered into the Peloponnesian War against the great Hellenic confederacy, headed by Sparta the acknowledged Panhellenic leader, for the sole purpose of preserving her Imperial position; and by the Peace of Nicias, B.C. 421, that position was not only preserved, but recognized as a constituent part

¹ It may be as well to mention that both Gray's analysis and Cary's notes are by Dr. Blaydes invariably attributed to Cookesley, the well-known Eton master, who incorporated them in his pleasant edition of the play "for the use of Schools."

of the general Hellenic system. We cannot wonder that her confidence in her own destiny waxed stronger, and that visions of conquest and of extended empire began to loom more largely before her eyes. And now too the great and irregular genius of Alcibiades was at hand to foment and direct her ambition.

Even from the guarded language of Thucydides it is plain that Alcibiades was cherishing designs which reached far beyond the immediate objects of the Sicilian expedition. The historian himself says¹, in his own person, that Alcibiades looked forward to the conquest of both Sicily and Carthage. And he puts into the mouth of Alcibiades a much clearer and more detailed exposition of the schemes which he had conceived and hoped to carry out. "We sailed to Sicily," he tells² the Lacedaemonians, "for the purpose of subduing, if we could, first the Sicilian, and then the Italian Greeks; and next we intended to make an attempt upon the Carthaginians³ and their empire. And if we succeeded in these designs or the bulk of them, we contemplated attacking the Peloponnese, collecting for that purpose the entire Hellenic force which we should have acquired from those quarters, enlisting many barbarians, Iberians and others, belonging to the most warlike tribes, and building numerous triremes in addition to what we already have, Italy supplying us with abundance of ship-timber; and with these, encircling and blockading the Peloponnese, and at the same time assailing it with our troops, we expected to subdue it without difficulty, and so become lords of the whole Hellenic world, τοῦ ξύμπαντος Ἑλληνικοῦ ἄρξαιν."

Thucydides does not tell us how far the Athenian people were acquainted with, and participated in, the adventurous designs of Alcibiades; save indeed that he does on one occasion represent him as saying⁴, before the Athenian assembly, that the Sicilian expedition, if completely successful, might make them the rulers of Hellas, τῆς Ἑλλάδος πάσης ἄρξομεν. But Plutarch, whose lively gossip is generally derived from contemporaneous

¹ vi. 15.

² vi. 90.

³ Hermocrates had previously advised the Syracusans to apply for help to the Carthaginians, who were themselves, he said, always in fear of an attack from Athens, vi. 34.

⁴ vi. 18.

sources, gives a very vivid picture of the eager hopes and excitement which pervaded the whole population. He tells us¹ that long before, even in the lifetime of Pericles, there were some who dreamed about Tyrrhenia and Carthage, but that all such aspirations were repressed by that sagacious and far-seeing statesman. But after his death the Athenians began in a tentative manner, by means of small expeditions dispatched at considerable intervals, to intermeddle with Sicilian affairs. It was however Alcibiades, he says, whose hand first applied the torch to their smouldering ambition, and who persuaded them to send out not mere petty and partial expeditions, but one mighty armament to subdue the island as a whole. And he inspired the Demus with extravagant hopes, whilst he himself reached out to still larger things than they. For to him Sicily was not, as it was to the rest, the goal; it was the mere commencement of his designs². For he was dreaming of Carthage and Libya, and when he had acquired these, of compassing by their means Italy and the Peloponnese, treating Sicily as little more than a storehouse of supplies for prosecuting the war, ἐφόδια τοῦ πολέμου.—So far we should suppose that the hopes of the people at large were bounded by the conquest of Sicily; but Plutarch goes on to say, and he repeats the statement, almost in the same words, in his Life of Nicias, that they too looked forward to much wider conquests. For he tells us that the proposed expedition soon became the one absorbing topic with the whole people; and young men in the wrestling-schools, and old men in the workshops and semicircles³, would group together, drawing plans of Sicily, and the surrounding sea, and such of the harbours and coasts of the island as looked towards Libya and

¹ Pericles 20, 21; Alcibiades 17.

² τὸν δῆμον μεγάλη πείσας ἐλπίσειν, αὐτὸς τε μεζόνων ὀρεγόμενος. ἀρχὴν γὰρ εἶναι, πρὸς ἣ ἡλπίκει, διανοεῖτο τῆς στρατείας, οὐ τέλος, ὥσπερ οἱ λοιποὶ, Σικελίαν.—Alc. 17.

³ ἐργαστηρίοις καὶ ἡμικυκλίοις.—Nicias 12. Plutarch uses the same word ἡμικυκλίους in Alc. 17, and may possibly have borrowed the language from some Comedian, who may have ended one senarius and commenced another with the words ἐν τοῖσιν ἐργαστηρίοις | ἡμικυκλίοις τε. ἡμικύκλιον, a semicircle, was the name applied to the row of chairs in the front of the theatre, next to the orchestra, Pollux iv. 181; but it seems here to be used for any semicircular lounge in a public building or place of resort, where the old men sat to watch what was going on. Cf. ἐξέδρα.

Carthage. For they counted Sicily not the final prize, but the starting-place, of the war, from which they were to enter into a struggle with Carthage, and possess themselves of Libya, and the sea (that is, I suppose, the *littoral* of the sea) within the Pillars of Heracles¹.

Such were the buoyant hopes of the Athenian democracy when the great armament sailed for Sicily about midsummer in the year 415 B. C., and the whole population, ὁ ἅλλος ὄμιλος ἅπας ὡς εἰπεῖν ὁ ἐν τῇ πόλει, καὶ ἀστῶν καὶ ξένων², came down to the Peiraeus to witness its departure.

Aristophanes, in the comedy before us, gives a comic representation of the high schemes and ambitions which were in the air; not as *encouraging* them, for his caricature is fantastic and ludicrous in the extreme; yet not as *discouraging* them, since even his fantastic adventure is crowned with a brilliant success.

In this sense, and no further, may the Birds be considered as allegorical; an allegorical representation of the soaring ambitions and the spirit of reckless adventure which the poet saw everywhere around him.

But this light touch of Hellenic satire was too vague and indefinite for the robust appetites of our Teutonic cousins; and for the last eighty years they have been endeavouring to coarsen the delicate fibre of Aristophanic fantasy by discovering some actual event or events to which it may be possible to attach it.

The only one of these attempts which it seems here desirable to mention is the essay of Professor Süvern, read before the Royal Academy of Sciences at Berlin in July 1827, a translation of which by W. R. Hamilton was published in London in the year 1835. It was at once the earliest and the most elaborate of them all, and is, besides, the only one which has attained any general notoriety.

Süvern imagined that the Birds was an allegorical representation, not indeed, as is often stated, of the Sicilian expedition, but of that great *paullo post futurum* war foreshadowed by Alcibiades in his speech to the

¹ οὐ γὰρ ἄθλον ἐπιοιοῦντο τοῦ πολέμου Σικελίαν, ἀλλ' ὁρμητήριον, ὡς ἀπ' αὐτῆς διαγωνισόμενοι πρὸς Καρχηδονίους, καὶ σχήσουτες ἄμα Λιβύην καὶ τὴν ἐντὸς Ἑρακλείων στηλῶν θάλασσαν.—Nicias 12.

² Thuc. vi. 30.

Lacedaemonians, when Athens, having achieved the conquest of Sicily, Magna Graecia, Carthage, Libya, and the Western Mediterranean, should, with the united forces derived from all those regions, attempt to blockade the Peloponnese with innumerable triremes, and starve the Lacedaemonians into submission. Consequently, he considered the Gods of the play to represent the Spartans; the Birds, the Athenians; and the men of the play, the minor Hellenic states.

Yet if we turn to the play itself, we find the Gods described as living, like the Athenians, under a democratic constitution; as electing their officials by show of hands as in an Athenian democratic assembly; and as actually governed, in their testamentary dispositions, by the laws of Solon. We find the Birds everywhere distinguished from, and sometimes sharply contrasted with, the Athenians. Whilst all the men mentioned, from Peisthetaerus and Euelpides themselves down to Syracosius, Midas, and the like, so far from belonging to the smaller states, are uniformly and distinctively Athenian.

And how does Professor Süvern deal with these awkward facts, which shatter the very foundation of his theory? He certainly cannot be reproached with any lack of candour. He acknowledges at once that "this intricate confusion has thrown a veil over the fundamental idea of the poem" (p. 12, Hamilton's translation); that "a mysterious veil has been thrown over the main idea of the whole play" (p. 160); or in other words that the play as it stands lends no colour to the suggestion on which his entire speculation is built. It seems to me that Süvern was far too intelligent a man to have been deceived by his own fallacies; and I cannot but suspect that he was amusing himself, either by displaying his ingenuity in support of what he knew to be a hopeless paradox, or by satirizing the tendency of his countrymen to erect vast and ponderous edifices on no particular foundation.

But although Süvern's theory was quickly seen to be untenable, yet the idea that the play "is not what it seems" has proved so fascinating to the professorial mind, that Professor after Professor has advanced some new theory which if satisfactory to its author has proved satisfactory to

nobody else. I do not propose to enter into these, for in my opinion no one who has not thoroughly purged his mind from these unsubstantial cobwebs can rightly appreciate and enjoy the *Birds* of Aristophanes.

In truth it is no very difficult thing to detect an allegory in a fantasy. Had Süvern set himself to allegorize Shakespeare instead of Aristophanes, he might have used very similar arguments to prove that the "*Tempest*" and not "*Henry the Eighth*" is the last of his historical dramas, being an allegorical representation of the reign of Queen Elizabeth and the defeat of the Spanish Armada. It is impossible, he would have urged, that Shakespeare should have left unnoticed that mighty struggle which, occurring when he was about twenty-four years of age (soon after his removal to London), must have left an indelible impression on his mind. It requires but little penetration to see that the Virgin Miranda, dwelling on her sea-girt isle, was intended to represent the never-sufficiently-to-be-admired Virgin Queen, dwelling in "this little isle" of England. Prospero, extirpated out of Southern Europe, but "prosperous" here, represents (not, as Peisthetaerus, the sophistical spirit of the age, but) the spirit of the Reformation. If anything could make the matter clearer (I am using the Süvernian method) it would be the statement that "the inveterate enemy to" Prospero is the king of Naples; for who was king of Naples at this time but Philip of Spain, the inveterate enemy of the Reformation? He is now approaching the island, which is Prospero's last refuge, when his ship is wrecked by a sea-storm raised against him by powers more than human. "I sent my fleet," said Philip, "to combat with the English, but not to war against the elements: God's will be done!" If any one would expend as much time and ingenuity on this allegory as Süvern expended on his treatise, he could make out a case no whit more improbable or baseless than Süvern's.

Before leaving this branch of the subject, it may be desirable to refer briefly to another suggestion. It has been thought that although the general plot of the comedy cannot possibly be an allegorical representation of any present or future expedition, yet the poet may have intended, in his principal character, to delineate the figure of Alcibiades.

But Aristophanes could not have drawn Peisthetaerus other than he is without departing from the ordinary type of Athenian citizen depicted in these comedies. He is the shrewd canny old Athenian who strikes out a novel and ingenious scheme of his own and successfully carries it into execution. That is precisely what Dicaeopolis is and does in the *Acharnians*, Trygaeus in the *Peace*, and Chremylus in the *Plutus*. His character and conduct are at bottom undistinguishable from theirs. If indeed Peisthetaerus had *not* been the ordinary hero of these comedies, we might almost have suspected that Aristophanes had been careful to make him as unlike Alcibiades as he could. The one, a haughty young aristocrat, proud of his birth and of his wealth¹, gay and dissolute in character, restless in his ambition, revelling in argument and dialectics, petted and spoiled by all; the other, an old and needy citizen, respectable in character, to whom politics and litigation are alike distasteful, and who longs only for peace and quietness; there seems no point of contact anywhere between the two. Professor Kennedy indeed in the Preface² to his translation of this play, while rightly rejecting the notion that Peisthetaerus was intended to represent Alcibiades, yet professes to find "some striking analogies" between the two characters; and the first instance he gives is that "both are dissolute." But I protest against the application of that epithet to Peisthetaerus. Of course, being a character in the Old Comedy, he is bound to give utterance to one or two coarse speeches, for the delectation of his audience; but he does so to a far less extent than either Dicaeopolis or Trygaeus, whom nobody, I should think, would consider to be intended for "dissolute" characters.

To see how baseless is the attempted identification of Peisthetaerus with Alcibiades, we have only to consider whether he might not with equal facility be identified with any other of his contemporaries. Take Euripides for instance. Euripides is an elderly Athenian citizen; Peisthe-

¹ ὄγκωμένος μὲν ἐπὶ γένει, ἐπηρμένος δ' ἐπὶ πλούτῳ, πεφυσσημένος δ' ἐπὶ δυνάμει, διατεθρυμμένος δ' ὑπὸ πολλῶν ἀνθρώπων. Such is Xenophon's description of Alcibiades in the second chapter of the *Memorabilia*.

² p. liv.

taerus is an elderly Athenian citizen. Euripides is called a fox in the *Thesmophoriazusae*; Peisthetaerus is called a fox in the *Birds*. Both are λεπτὸ λογιστῆς. Peisthetaerus is an assailant of the Gods: Euripides is the same. The action of Peisthetaerus prevents men bringing their offerings to the Gods. So also does the action of Euripides (*Thesm.* 450-2). Peisthetaerus obtained an ascendancy over a feckless unstable race: so in the opinion of Aristophanes did Euripides. The very name of Peisthetaerus may be thought to involve an allusion to the plausibility of Euripides; if indeed his original name was not Stilbonides (line 139), a name analogous to that of Euripides in form and scansion.

Moreover all these theories proceed on the assumption that the comedy was both commenced and finished very shortly before its performance in the Athenian theatre, which is quite inconceivable; and indeed there are some grounds for believing, as was observed in the early pages of this Introduction, that it had really been taken in hand a considerable period before that date. However I lay no stress upon this. But I repeat that no one can appreciate the enjoyment which the play is calculated to afford unless he can enter into the spirit in which it was written, and regard it as a vision of wild hopes fulfilled, a brilliant caricature of the extravagant dreams and sanguine fancies which had for years past been fluttering and winging the Athenian mind; but not in any sense an allegorical narrative of actual events, an enigmatic representation of actual characters.

In translating a play of Aristophanes, it is perhaps not necessary or even always desirable to render the Greek names of birds and other natural objects with strict scientific accuracy; it seems better to substitute the name of some known bird which will call up for an English reader ideas similar to those which the Greek name was intended to call up for the original audience, than to render the dialogue stiff and constrained by introducing unfamiliar names which would very possibly convey an erroneous meaning, or no meaning at all, to English ears. But in a play which is concerned almost exclusively with birds and bird-life, which

has a chorus of birds, and which derives its very name from the birds, it is only respectful to set ourselves to ascertain, with what accuracy we can, what the particular birds to which the poet introduces us really are. And this is no light task, since in many cases the notices which have come down to us from old Hellenic days are lamentably meagre and scanty; and also because the progress of ornithology is marked by constant subdivision, so that one name might a century ago, and much more in the days of Aristophanes, have comprehended various birds which are now separately named and carefully distinguished, the one from the other.

The following notes were completed¹ before the publication of Professor Thompson's "Glossary of Greek Birds" (Oxford, 1895), otherwise they would never have been completed at all. His examination is not only of far wider scope; it is also far more learned and scientific than mine: and at first it seemed desirable that mine should be suppressed altogether. But my inquiry is conducted on very different lines, and arrives more often than I could wish at different conclusions; and perhaps it may be convenient to a reader of this play to have before him a short, popular, and unscientific account of the various birds which are mentioned in its scenes. Of course a writer's natural reluctance to sacrifice altogether an inquiry which, if it cost him some time and trouble, has given him very great pleasure, has also to be taken into account.

Aristotle's² remarkable works on natural history are the foundation of all ancient knowledge on the subject. Pliny's account of the different birds is often a mere translation of *his*; a translation so faithful that it is even of use, occasionally, in fixing the true text of the Greek original. Aelian adds little of importance. Alexander the Myndian, so far as we can judge from the fragments which have reached us, was a very careful

¹ They were completed before 1892, when I moved into my present residence.

² A reference to Aristotle, without mentioning any treatise, is invariably to his *De Animalibus Historia*; to Pliny, to his *Historia Naturalis*; to Aelian, to his *De Natura Animalium*. Where any other work by these authors is meant the name of the work is given.

and observant ornithologist. And the treatise known as "The Paraphrase of Dionysius's history of birds" (*Παράφρασις τῶν Διονυσίου ὀρνυθιακῶν*) and quoted under the name of "Dionysius de Avibus" gives, in its second book (*περὶ τῶν ἀμφιβίων ὀρνυθίων*), some surprisingly full and accurate descriptions of certain kinds of waterfowl. Phile's curious iambs are of no ornithological value.

Aristotle does not confine himself, nor need we suppose that Aristophanes confines himself, to birds actually found within the limits of Hellas; though of course there is a strong presumption that any bird mentioned in the play was more or less familiar to the audience. And again birds not now found within those limits may well have been found there in ancient times; and vice versa; for of course there are frequent and unaccountable changes in the distribution of birds. A catalogue of all birds seen up to that time in Greece by modern observers was published in 1875 by Krüper and Hartlaub, being in fact the catalogues previously published by von der Mühle and Lindermayer, enlarged and brought up to date. But this is superseded by Mr. Dresser's great work on the Birds of Europe, which gives with extraordinary care and minuteness the regions in which every bird has in modern times been observed, embodying as regards Greece in particular the observations of that admirable ornithologist, the late Lord Lilford. Of the other ornithological works chiefly quoted in the ensuing investigation (a list of which is given in the note below¹) it may be mentioned that the edition employed of Mr. Yarrell's Birds is the fourth, the first two volumes of which are edited by Professor Newton, and the last two by Mr. Howard Saunders. The editors do not distinguish between the original work and their own additions; a system which makes the book very pleasant to read, but leaves the reader ignorant whether any

¹ Gould's Birds of Europe. 5 vols. folio. Dresser's Birds of Europe. 8 vols. quarto. Macgillivray's British Birds (the Land Birds). 3 vols. 8vo. Yarrell's British Birds (fourth edition). 4 vols. 8vo. Morris's British Birds. 8 vols. 8vo. Buffon's Natural History (Wood's translation). 20 vols. 8vo. Wood's Natural History. 8 vols. (vol. ii. Birds). Bewick's British Birds. Bp. Stanley's Familiar History of Birds. Krüper's Catalogue of Greek Birds.

particular statement is stamped with the approval of Mr. Yarrell. I have therefore thought it best to cite the volumes as "Newton's Yarrell" and "Saunders's Yarrell" respectively. Of course I had access to many other ornithological treatises, but these were always by my side.

As the nomenclature of ornithology is constantly altering, I have thought it best to refer throughout to the plates and names given by Mr. Gould in his splendid work on "The Birds of Europe," and have therefore for convenience sake arranged the birds in the Orders and groups in vogue at that time.

Order I. RAPTORES (Birds of Prey).

γὺψ.	ἰέραξ.
φήνη.	νέρτος.
αἰετὸς.	κερχνῆς.
φλέξις.	ἰκτῖνος.
άλιαἰετος.	κύμινδης.
τριόρχης.	γλαῦξ.

"Of vultures," says Aristotle¹, "there be two kinds; one small and of a whitish colour, the other larger and of a somewhat cinereous colour."

The first is obviously the *Egyptian vulture* (Neophron γὺψ Percnopterus, Gould, 3), "one of the smallest of the *Vulturidae*," in its adult state mostly of a creamy white, and still "tolerably numerous in Greece." The second is the *Cinereous Vulture* (Vultur Cinereus, Gould, 2), "the largest of the European vultures," very common in Greece, though not more so than the *Griffon vulture* (Vultur fulvus, Gould, 1), which Aristotle does not seem to have distinguished from it.

Aristotle² describes the φήνη as a bird of prey of a cinereous colour,

¹ τῶν δὲ γυπῶν δύο ἐστὶν εἶδη· ὁ μὲν μικρὸς καὶ ἐκλευκότερος, ὁ δὲ μείζων καὶ σποδοειδέστερος.—viii. 5. 1.

² τῶν δὲ ὀρνίθων ὅσοι μὲν γαμψώνυχες, σαρκοφάγοι πάντες εἰσὶν . . . οἷόντά τε τῶν αἰετῶν γένη πάντα . . . ἔτι δὲ φήνη καὶ γὺψ· ἔστι δὲ ἡ μὲν φήνη τὸ μέγεθος αἰετοῦ μείζων, τὸ δὲ χρώμα σποδοειδές.—viii. 5. 1.

larger than an ordinary eagle (though smaller than the golden eagle¹), but neither an eagle nor a γύψ. It is clear, however, that he confined the name γύψ to those vultures whose heads are φήνη not feathered. And the φήνη is evidently the *Lammergeyer* (*Gypæstus barbatus*, Gould, 4) which Aristotle could hardly have overlooked, and which stands on a sort of neutral ground between the true vultures and the true eagles. It is common in Greece and answers very well to the description of Aristotle. In later times it was called ἄρηγ.

Aelian (N. A. xii. 4) says that the φήνη was sacred to Athene. And in literature it makes its first appearance in the Third Odyssey, where Athene, leaving Nestor and Telemachus, soars away in the form of a lammergeyer, φήνη εἰδομένη· θάμβος δ' ἔλε πάντας ἰδόντας. And in the Sixteenth Odyssey, when Telemachus first recognizes his father, the two cling together, lifting up their voices, and crying aloud, ἀδινώτερον ἢ τ' οἰωνοί, Φῆναι ἢ αἰγυπιοὶ γαμψώνυχες, οἷσί τε τέκνα Ἀγρόται ἐξείλοντο².

The ancient Greeks were acquainted with many kinds of eagle; τῶν αἰτῶν ἐστὶ πλείονα γένη says Aristotle (ix. 22), and he proceeds to enumerate six species. Pliny (x. 8) merely copies the account of Aristotle, which is indeed marked with a fullness and precision somewhat rare in his History of Animals. But no doubt the chief representative of the class was the great *Golden Eagle* (*aquila chrysaëta*, Gould, 6), ὁ χρυσαίετος, as Aelian (ii. 39) calls it, the only bird, according to Aristotle, which is of thoroughly pure breed, all other birds being mongrels. The following are χρυσαίετος the descriptions of the Golden Eagle given by Aristotle, Pliny, and Aelian:

ἔτι δὲ ἄλλο γένος ἐστὶν αἰτῶν οἱ καλούμενοι³ γνήσιοι. Φασὶ δὲ τούτους μόνους καὶ τῶν ἄλλων ὀρνίθων γνησίους εἶναι· τὰ γὰρ ἄλλα γένη μέμκται καὶ μεμοίχενται ὑπ' ἀλλήλων, καὶ

¹ ix. 22. 8.

² Odyssey iii. 372; xvi. 217. With the latter passage compare Aeschylus, Agamemnon 49.

³ I suspect that γνήσιοι is a corruption of χρύσειοι, occasioned by the occurrence of γνησίους immediately below. If γνήσιοι were the true reading we should have had γὰρ instead of δὲ in the sentence immediately following. And Aelian certainly seems to imply that Aristotle had spoken of the χρυσαίετος under that name; though it seems probable that Pliny had γνήσιοι in his copy. The name χρυσαίετος was well known before the time of Aristotle; and is the model on which the *Byrsaieetos* of Knights 197 is formed.

τῶν ἀετῶν, καὶ τῶν ἱεράκων, καὶ τῶν ἐλαχίστων. ἔστι δ' οὗτος μέγιστος τῶν ἀετῶν ἀπάντων, μείζων τε τῆς φήνης¹, τῶν δ' ἀετῶν ἡμιόλιος², χρῶμα³ ξανθός· φαίνεται δ' ὀλιγάκις, ὥσπερ ἡ καλουμένη κύμινδις.—Aristotle ix. 22. 3.

"The so-called Golden Eagle is yet another kind of Eagle. They say that these are the only birds of pure breed; for all other kinds—whether of eagles, or hawks, or small birds—are crossed and intermixed with each other. And this is the finest of all the Eagles; it is larger than the Lammergeyer, and half as big again as other eagles; and it is of a yellow-red colour; and it is rarely seen, like the so-called Cymindis."

Quintum genus γνήσιον vocatur, velut verum, solumque incorruptae originis, media magnitudine, colore subrutilo, rarum conspectu.—Pliny x. 3.

ἀκούω δέ τι καὶ γένος αἰετῶν, καὶ ὄνομα αὐτῶν χρυσαίετον ἔθεντο· ὁρᾶται δέ οὐ πολ-
λάκις· λέγει δέ 'Αριστοτέλης αὐτὸν θηρᾶν καὶ νεβροῦς, καὶ λαγφοῦς, καὶ γεράνους, καὶ
χῆνας ἐξ αὐλῆς (domesticated geese, Odyssey xv. 162). μέγιστος δὲ αἰετῶν εἶναι
πεπίστευται.—Aelian ii. 39. Aristotle's remark, however, applies to Eagles generally.

The Golden Eagle may be taken as the best specimen of its class. Amongst other eagles Aristotle mentions the *μορφνός*, which is identified with the *Spotted Eagle* (*aquila naevia*, Gould, 8). Of this bird he says:

"Another Eagle is that which is called plangus, the second in size and strength; it haunts glades, and glens, and marshes. It is called the duck-killer and morphnus. And Homer mentions it in the Expedition of Priam."—ix. 22. 1.

Morphnos, quam Homerus et percnon vocat, aliqui et plancum, et anatariam, secunda magnitudine et vi; huicque vita circa lacus.—Pliny x. 3.

Of the Spotted Eagle Schwenckfeld says (for we need not trouble ourselves about any distinction between the Larger and Lesser Spotted Eagle) "anates et columbas venatur" (Dresser v. 498). It preys on waterfowl of various kinds, and hence is very commonly found near water (Id. 497). Lord Lilford says, "It is very abundant in all the marshes of Epirus; I never saw one except in or near marshes; and it is certainly the most tree-loving eagle with which I am acquainted" (Id. 502). And

¹ This is not correct. The Lammergeyer is larger, though less compact and weighty, than the Golden Eagle.

² "The Spotted Eagle is very similar to the Golden Eagle, but almost *one-third smaller* in size."—Newton's Yarrell, i. 21. There must be some error in Pliny's words *media magnitudine*, for Pliny is here, as elsewhere, copying the statements of Aristotle.

³ ξανθός, gold-coloured, as *flavum aurum*, Aeneid i. 592. So in the same poem we have *fulvum aurum*, *fulva aquila*, *fulvus Jovis ales*, vii. 279; xi. 751; xii. 247.

in India, when new canals are made, the Spotted Eagle soon makes its appearance (Id. 503, 504).

The lines of Homer, to which Aristotle refers, are as follows; Priam, starting on his perilous journey to the tent of Achilles, prays to Father Zeus for a sign, and Zeus

αἰετὸν ἦκε, τελειότατον πετεηνῶν,
μορφὸν, θηρητῆρ', δν καὶ περκνὸν καλίουσιν.—Iliad xxiv. 315.

περκνὸν certainly, and μορφὸν probably, means of a *dark* colour; and in the adult Spotted Eagle "the whole of the plumage is of a fine rich glossy brown," Gould.

Hesiod also mentions the μορφνός. In the Shield of Heracles 184 he speaks of the wings μορφνοῖο φλεγύας. And it may be that φλεγύας, which stands here as the name of an eagle, is identical with φλέξις, the name of an unknown bird in line 883 of φλέξις this play.

Yet another eagle mentioned by the poet can be identified from its description by the philosopher.

"The so-called sea-eagles are another kind of eagle. They have a large stout neck, curving wings, and broad tail; and dwell by the sea and the beach. And many a time when they seize their prey, and cannot carry it off, they are themselves dragged down into ἀλαιοίετος the depths. And it has the keenest sight of any eagle, and gets its living by hunting the sea-birds. And when the sea-bird, coming to the surface, catches sight of the eagle, it dives down again, intending to emerge at some other place: but the eagle is so keen-sighted that it keeps flying above it, till it either drowns it or catches it when it comes up."—ix. 22. 3 and 23. 3. Pliny (x. 3), whilst copying Aristotle, adds several interesting particulars, obviously from his own observation.

The ἀλαιοίετος is by common consent identified with the well-known *osprey* (Pandion haliaetus, Gould, 12).

ὁ ἀλαιοίετος καὶ περὶ τὴν θάλατταν διατρίβει, καὶ τὰ λιμναῖα κόπτει.—Aristotle viii. 5. 8.

"The osprey from its habit of feeding almost exclusively on fish must be looked for near the seashore or about rivers or large lakes, which may be expected to afford a plentiful supply of the particular food in which it is known most to delight."—Newton's Yarrell, i. 30.

The other eagles described by Aristotle may be identified with the *Imperial Eagle* (Aquila Imperialis, Gould, 5) and the *Erne* (Haliaetus

leucocephalus, Gould, 10). But his list is not complete. It does not seem to include *Bonelli's Eagle* (*Aquila Bonelli*, Gould, 7), which modern ornithologists describe as one of the commonest in Greece; or the *Booted Eagle* (*Aquila Pennata*, Gould, 9) which is also found there, but more rarely¹.

There can be no doubt that Pliny² is right in identifying the Greek *τριόρχης* with the Latin *buteo*, our *Buzzard* (*Buteo vulgaris*, Gould, 14).

Aristotle (viii. 5. 1) says that it is as large as a kite, and *τριόρχης* (ix. 24. 1) the most powerful of the falcons, *τῶν ἱεράκων κράτιστος*. It is, however, a heavy and indolent bird, less quick to perceive, and less alert to follow its intended quarry than other falcons; and being therefore quite unfit for the sport of hawking, it fell into disrepute in England and France. With us "as blind as a buzzard" has become a proverbial expression, and Buffon classes the buzzards and kites together as ignoble, filthy, and slothful birds, and observes that in all ages it has been common to compare a gross shameless man to a *kite*, and a disgusting stupid woman to a *buzzard*.

"At times," says the Rev. J. G. Wood, "it seems to be inspired with the very soul of laziness." Its name is with us so much a term of reproach that in the *Wasps* I substituted for it the *Hobby* (*Falco sub-buteo*, Gould, 22), which is by some called *subbuteo hypotriorchis*; I know not why, for it resembles the Peregrine Falcon rather than the Buzzard.

The name *ἱεραξ* is often used generally³ for any hawk or falcon; *γένη τῶν ἱεράκων φασί τινες εἶναι οὐκ ἐλάττω τῶν δέκα*, says Aristotle (ix. 24. 2), *γένη ἱεράκων ἐστὶ πάμπολλα*, says Aelian (xii. 4), but in strictness it was applicable to two short-winged kinds only, viz. the *Goshawk* (*Astur palumbarius*, Gould, 17) and the *Sparrow-hawk* (*Accipiter fringillarius*, Gould, 18) which "has been aptly termed a goshawk in miniature," Newton's *Yarrell*, i. 88.

"All birds with talons," says Aristotle⁴, are carnivorous, as eagles, and

¹ Krüper 26, 27; Dresser v. 483, 577.

² *Triorchem a numero testium, cui principatum in auguriis Phemonoe dedit; buteonem hunc appellat Romani.*—Pliny x. 9.

³ In line 1179 of this play the name appears to include all the *Raptores*: but that is merely for a comic purpose.

⁴ *τῶν δ' ὀρνίθων ὅσοι μὲν γαμψώνυχες σαρκοφάγοι πάντες εἰσὶν, οἷον τὰ τε τῶν ἀετῶν γένη πάντα καὶ ἰκτῖνοι, καὶ ἱεράκες ἅμφω, ὃ τε φασσοφόνος καὶ ὁ σπιζίας (διαφέρουσι δ' οὗτοι τὸ μέγεθος πολὺ ἀλλήλων), καὶ ὁ τριόρχης.*—Aristotle viii. 5. 1. From *φασσο-*

kites, and both the *ίερακες*, the goshawk, and the sparrow-hawk (and these two are widely different in size): also the buzzard."

And so in the present play Aristophanes distinguishes *ίεραξ* between the *ίεραξ* and the kestrel, 303, 304, 1454.

Hesychius describes the *νέπρος* as an *ίεραξ*; and that is really all we¹ know of the *νέπρος*.

The beautiful little *Kestrel* (*Falco tinnunculus*, Gould, 26), *νέπρος* still often seen hovering above the skirts of our English woods, was called by the Greeks *κερχνής* or *κεγχρίς*, and by the Latins *cenchris*. And the name is said to have been derived from *κέρχρος* or *κέργχρος*, *millet-seed*, in reference to the round spots, as of seed or grain, with which its body is decorated. Aristotle, *κερχνής* and Pliny after him, notice that the kestrel lays more eggs² than any other bird of prey, for sometimes, they say, it lays four. Their estimate of the fecundity of other birds of prey is not confirmed by modern observers; but the kestrel probably retains its pre-eminence in this respect, "six young birds having been found in one nest," Morris i. 98. Its eggs are blotchy red, *ερυθρά*, Aristotle (vi. 2. 2): "rubri coloris," Pliny (x. 74). It is still the very commonest of all hawks in Greece.

Even if we had nothing but the notices in the *Peace* and the *Birds* to guide us, we could not fail to identify the *ικτίνος* with the greedy and ubiquitous *Kite* (*Milvus vulgaris*, Gould, 28), *ικτίνος* which swarmed in the streets of ancient Athens much as, 1800 years later, it swarmed in the city of London; Newton's *Yarrell*, i. 94. It was rapacious enough to invade the public markets, and to carry off portions of the victims from the very altars, *έστία*, whence Aristophanes, in the present play, dignifies it with the epithet *έστιούχος*. Aristotle however, and therefore, of course, Pliny and Aelian also say that it spared the altar of Zeus at Olympia. It migrates to southern

φόρος or, as others read, *φαβορίνος*, comes our *palumbarius* for the goshawk; and from *σπιζίας*, our *fringillarius* for the sparrow-hawk. Apollo took the form of a goshawk in *Iliad* xv. 238.

¹ Professor Thompson, however, thinks that *νέπρος* is derived from an Egyptian word, signifying a *vulture*.

² τὰ γαμφώνυχα πάντα ὀλιγόγονά ἐστιν, ἔξω κεγχρίδος· αὕτη δὲ πλείστα τίκει τῶν γαμφωνύχων· ὥπται μὲν οὖν καὶ τέτταρα ἤδη, τίκει δὲ καὶ πλείω.—vi. 1. 2. Pennatorum autem infecunda sunt, quae aduncos habent ungues; cenchris sola ex his supra quaterna edit ova.—Pliny x. 73.

climes for the winter (Aristotle viii. 18. 1), but apparently returns to Greece "before the swallow dares."

We shall not, I think, be wrong in identifying the κύμινδης with the great *Eagle Owl* (*Bubo maximus*, Gould, 37); though as κύμινδης the identity of the two birds has never before, so far as I know, been suggested, it may be desirable to go somewhat fully into the reasons which seem quite sufficient to prove it. The κύμινδης is first mentioned by Homer (*Iliad* xiv. 291). Sleep, summoned by Hera to close the watchful eyes of Zeus, travels with her to many-fountained Ida. There he settles himself amid the branches of a lofty and umbrageous fir,

ὄρνιθι λιγυρῇ ἐναλίγκιος, ἦν τ' ἐν ὄρεσσι
χαλκίδα κυκλήσκουσι θεοί, ἄνδρες δὲ κύμινδιν.

It can hardly be doubted that the bird to which Sleep is thus compared is the bird of night; and none but the mightiest of its kind could be expected to operate with success upon the mind of the mightiest of the Gods. This bird the Gods call χαλκίς. Now we know that when Homer attributes to an object two names, one employed by men and the other by the Gods, he means that the former is a sort of fancy name given by men, while the latter denotes some essential and therefore God-given quality, inherent in the object itself; δῆλον γὰρ δὴ, as Plato says (*Cratylus*, chap. ix. 391 D), citing this and other passages, ὅτι οἱ γε θεοὶ αὐτὰ καλοῦσι πρὸς ὁρθότητα, ἅπερ ἔστι φύσει ὀνόματα. The word χαλκίς therefore, *the bronze-coloured*, is actually descriptive of the bird. And there could hardly be a better description of the colour of the Eagle Owl. Or, if there could be a better, it is supplied by the Homeric scholiast ὁ κύμινδης οἰκεῖ μὲν ὄρη· ἔστι δὲ μέλας, χαλκίζων τὴν χροιάν. The Scholiast on *Birds* 261 says τὴν γλαῦκα ἀπὸ τῆς μορφῆς χαλκίδα [κυκλήσκουσιν] ἐπειδὴ χαλκίζει τῷ χρώματι.

Aristotle's account of the κύμινδης very closely resembles the description which modern ornithologists give of the Eagle Owl.

"The ¹ κύμινδης is not often seen (for it dwells in the mountains), but it is dark,

¹ ἡ δὲ κύμινδης ὀλιγάκις μὲν φαίνεται (οἰκεῖ γὰρ ὄρη), ἔστι δὲ μέλας, καὶ μέγεθος ὅσον ἱέραξ ὁ φασσοφόνος καλούμενος, καὶ τὴν ἰδέαν μακρὸς καὶ λεπτὸς· κύμινδιν δὲ καλοῦσιν Ἴωνες αὐτὴν, ἧς καὶ Ὅμηρος μέμνηται ἐν τῇ Ἰλιάδι εἰπὼν, "χαλκίδα κυκλήσκουσι θεοί, ἄνδρες δὲ κύμινδιν." [Ἡ δὲ ὕβρις· φασὶ δὲ τινες εἶναι τὸν αὐτὸν τοῦτον ὄρνιθα τῷ πτυγγί.] οὗτος ἡμέρας μὲν οὐ φαίνεται διὰ τὸ μὴ βλέπειν ὀφθαλμοῖς, τὰς δὲ νύκτας θηρεῖει ὥσπερ οἱ ἀετοί,

and the size of a Goshawk; and long and thin in shape. It is not seen in the day-time owing to its being dull of sight, but it hunts its prey in the night like the Eagles. And these birds fight with the eagle so furiously that both combatants are often taken alive by the shepherds. It lays two eggs, and nests in the rocks and the caverns."—ix. 13. 3.

(1) The most striking point in this description is the statement that the *κύμνδις* will fight with the Eagle on equal terms. Can this be predicated of the Eagle Owl?

"Mr. Nilsson states that these Owls not unfrequently engage in combat with the Eagle himself, and that they often come off victorious."—Wood's Natural History, ii. 102.

"This bird, the most powerful amongst the Owls, is also one of the boldest and most rapacious of the European birds of prey. Naumaun states that it will even attack, and has been known to vanquish, the Eagle."—Dresser v. 345.

Buffon merely observes that "they often fight with buzzards and are victorious in the combat."

(2) Aristotle, it will be observed, calls it *μέλας*; but the term with him means little more than *dark*. He applies the same epithet to the Imperial Eagle, the Stock-dove, and other birds which nobody could call black. And the colour of the Eagle Owl varies considerably. Some are paler, and some darker, than the normal bird; and Mr. Dresser (v. 340) remarks that "the darkest of his specimens is a male bird from Greece."

(3) The Eagle Owl is larger than the Goshawk, but not much. The length of the male Owl is "rather more than two feet," and the length of the female Goshawk is "rather more than two feet"; but in each case, according to the usual rule with birds of prey, the female is larger than her mate.

(4) The Eagle Owl "makes a very rude nest on a convenient ledge of rock or other similar locality, and lays two or three pure white and rather globular eggs." In this all authorities agree.

Such are the grounds, and they seem satisfactory, for identifying the *κύμνδις* with the Eagle Owl.

καὶ μάχονται δὲ πρὸς τὸν αἰτὸν οὕτω σφόδρα, ὥστ' ἄμφω λαμβάνεσθαι πολλάκις ζῶντας ὑπὸ τῶν νομίων. *τίκει μὲν οὖν δύο φά' νεοττεύει δὲ καὶ οὗτος ἐν πέτραις καὶ σπηλαιοῖς.* The words in brackets [] are an interpolation. They are not noticed by Eustathius (on Iliad xiv. 291) who quotes the passage in full: or Pliny x. 11. The expression *μακρὸς καὶ λεπτός* seems to show that Aristotle had seen only a dead specimen which had lost the bulk wherewith its fluffy feathers endow it during life. "It owes its apparent magnitude to its feathers and not to its body."—Wood ii. 101.

We need not trouble ourselves about the γλαῦξ, the little bird of Athene. This is well known to be the *Little Owl* γλαῦξ (*Strix nudipes*, Gould, 48). It is only about eight inches long.

Order II. INSESSORES (Perchers).

Group 1.

κόψυχος.	κεβλήπυρις.
κίχλη.	αίγιθαλλος.
ὑποθυμῖς.	μελαγκόρυφος.
ἐλεᾶς.	ἀμπελῖς.
ἀηδών.	πάππος.
ὀρχίλος.	

The κόψυχος or κόσσυφος is the *Blackbird* (*Merula vulgaris*, Gould, 72). "There be two kinds of blackbirds," says Dionysius¹, "one κόψυχος black all over, the other with a beak like unto beeswax" (that is, *yellow*), "and these latter birds be the best singers." This seems to be merely the distinction between the cock and the hen birds.

Aristotle (ix. 18. 1) says that besides the common blackbird which is known everywhere there is also a white species. These white birds were probably albinos, which are not uncommon among blackbirds and thrushes. In August, 1887, a blackbird's nest was found near Faveraham, Kent, which contained four nestlings, two black and two white.

"Of thrushes," says Aristotle², "there be three sorts; first, the Mistletoe thrush, which feeds only on the mistletoe, and the gum which issues from trees, and it is as large as a jay; secondly, the τριχάς, which has a clear voice, and is equal to a blackbird in size; and thirdly, that which

¹ Δύο δ' ἐστὶ γένη κοσσύφων· καὶ οἱ μὲν πάντῃ μέλανες, οἱ δὲ κηρῷ τὰ χεῖλη προσσεϊκότες, καὶ τῶν ἐτέρων μᾶλλον πρὸς τὰς φθὰς ἐπιτήδειοι.—i. 27.

The same writer calls attention to the now well-established fact that the Blackbird is one of the earliest birds to pair and hatch.

² Κίχλων δ' εἶδη τρία, ἡ μὲν ἰσοβόρος· αὕτη δ' οὐκ ἐσθίει ἀλλ' ἡ ἰξὼν καὶ ῥήτινην· τὸ δὲ μέγεθος ὅσον κίττα ἐστίν. Ἑτέρα τριχάς· αὕτη δ' ὅξυ φθέγγεται· τὸ δὲ μέγεθος ὅσον κότυφος. Ἄλλη δ' ἦν καλοῦσιν ἱλιάδα, ἐλαχίστη τε τούτων, καὶ ἤττον ποικίλη.—ix. 18. 2. This is cited by Athenæus ii. 68.

is called *λιάς* (or *ιλλάς*). This is smaller than the others, and less marked in its colouring." Linnaeus identifies these as follows: (1) the *ixobryos*, our *Missel Thrush* (*Turdus viscivorus*, Gould, 77); (2) *τριχάς*, the *Fieldfare* (*Turdus pilaris*, Gould, 76); and (3) *λιάς*, the *Redwing* (*Turdus Iliacus*, Gould, 78). In this latter class the *Song Thrush* (*Turdus musicus*, Gould, 78), which is extremely common¹ in Greece, would seem to be also comprised.

No thrush is really as large as a jay, but the *Missel Thrush*, which is eleven inches and upwards in length, comes nearest to it. The *fieldfare*, which is somewhat more than ten inches long, is of almost precisely the same size as the blackbird; whilst the *Redwing* and *Song Thrush* are only between eight and nine inches long.

In the passage cited above, Aristotle goes on to describe the *Blue Rock thrush* (*Petrocincla Cyanea*, Gould, 87) which he says is chiefly found in Scyrus, and which is still observed in the Aegean isles. But this does not seem to be one of the *κιχλῶν* of which we read in the poets.

In another place he says², "Thrushes make their nests of mud like swallows, on lofty trees, and they build them close to each other and contiguous, so that from their contiguity they form as it were a chain of nests."

This is a peculiarity of the *fieldfares*, which are the only thrushes that build in colonies. "Mr. Hewitson says that the number of nests in one colony sometimes amounts to upwards of 200. I have never seen above eight or nine nests together."—Rev. A. C. Smith, apud Dresser ii. 58. "The nests are composed of long fine dry grass, with a coating of mud or clay between the outer and inner layers of grass. This mud seems to be carried by the birds to the nest in the form of small round pellets, several of which we found in a half-finished structure."—Messrs. Brown and Alston. Id. ii. 51.

Athenaeus (ii. 68) and Eustathius (on *Iliad* xiii. 572) are mistaken in supposing that the *λιάδες* or (as they spell it) *ιλλάδες* are the birds that

¹ Von der Mühle indeed says that the *Redwing* is the commonest thrush in Greece; but Lindermayer says that this is an entire mistake, and that *Redwings* are only occasionally found, and then in the flocks of *Song Thrushes*. See Dresser ii. 22. 38.

² αἱ δὲ κίχλαι νεοττιὰν μὲν ποιοῦνται ὥσπερ αἱ χελιδόνες ἐκ πηλοῦ, ἐπὶ τοῖς ὑψηλοῖς τῶν δένδρων· ἐφεξῆς δὲ ποιοῦσιν ἀλλήλαις καὶ ἐχομένας, ὥστ' εἶναι διὰ τὴν συνέχειαν ὥσπερ ὀρμαθὸν νεοττιῶν.—vi. 1. 3.

dwell in colonies. Their error seems to have arisen from the fact that ἄλλαι (as explained by Hesychius) means ἀγέλαι, and that they concluded therefore that the ἄλλας was the most gregarious of the thrushes. Hesychius however calls the thrush ἄλῃα.

Nothing is known of the ὑποθυμῖς except its name. And if I suggest that it may have been the *Wheatear* (*Saxicola Oenanthe*, ὑποθυμῖς Gould, 90) or one of the *chats*, it is merely because the Athenians must often have seen these birds fluttering about, and nesting in, the thymy slopes of Hymettus.

The ἑλεῖς of Aristophanes is doubtless the same bird as that described by Aristotle under the name of the ἑλέα. (Perhaps both words should be aspirated.) "The ἑλέα has as pleasant a life as any bird, sitting in summer in airy and shady places, and in winter in sunny spots sheltered from the wind, on the reeds by the side of the marshes. It is small of size but sings excellently¹." Its small size and good song are also mentioned by Callimachus (quoted by the Scholiast on Birds 302), ἑλεῖα μικρόν, φωνῇ ἀγαθόν.

This can be nothing but the *Reed Wren* or *Reed Warbler* (*Salicaria arundinacea*, Gould, 108). This little bird "is seldom seen ἑλεῖς amongst bushes, and never in trees, but it climbs about amongst the aquatic herbage, seldom going on to the ground. It creeps through the dense forests of reeds with the greatest ease, climbing about amongst the stems with grace and facility."—Dresser ii. 570. As to its song, I will follow Mr. Dresser's example in quoting the account given by Mr. Stevenson in his "Birds of Norfolk," i. p. 117.

"The Reed Warbler is an incessant songster heard at short intervals throughout the day, except in windy weather, but saving its choicest music for the twilight hours. Its lavish notes are thus associated in my mind with many a calm summer's night on the open broads, the stars shining brightly overhead, and the soft breeze sighing through the rustling reeds. It is at such times that the song of these marsh nightingales is heard to perfection. All is still around, save those murmuring sounds that seem to lull to sleep. Presently, as if by magic, the reed-beds on all sides are teeming with melody; now here, now there, first one, then another and another of the reed-birds pour forth their rich mocking notes, taken up again and again by others; and still far away in the distance the same

¹ ἡ δ' ἑλέα, εἴπερ ἄλλος τις τῶν ὀρνίθων, εὐβίωτος, καὶ καθίζει θέρους μὲν ἐν προσ-
ηρέμῳ καὶ σκιᾷ, χειμῶνος δ' ἐν εὐηλίῳ καὶ ἐπισκεπεῖ ἐπὶ τῶν δονάκων περὶ τὰ ἔλη· ἔστι
δὲ τὸ μὲν μέγεθος βραχὺς, φωνὴν δ' ἔχει ἀγαθὴν.—ix. 16. 2.

strain comes back upon the breeze, till one is lost in wonder at their numbers, so startling to the ears of a stranger, so impossible to be estimated at all during the day."

The ἀηδὼν is, of course, the *Nightingale* (*Philomela luscinia*, Gould, 116). Nightingales abounded in the neighbourhood of Athens, and Aristophanes, whose ear had doubtless often been ἀηδὼν charmed with the music of their song, endeavoured to imitate some of their most conspicuous notes by the syllables τιο τιο τιο τιο τιξ. I have seen many attempts made by modern ornithologists to translate the nightingale's melody into articulate sounds, and in every one of them the Aristophanic syllables are retained. The most elaborate is to be found in Bechstein's "Cage Birds," which consists of no less than twenty-four lines. I will only cite the first four :

Tioû, tioû, tioû, tioû,
Spe, tioû, squa,
Tio, tio, tio, tio, tio, tio, tio, tix,
Coutio, coutio, coutio, coutio.

Aristophanes calls the ὀρχίλος the *King of the birds*, and when Photius describes the ὀρχίλος as βασιλικὸς, he probably means βασιλίσκος. For βασιλίσκος is the Greek name, as *Regulus* the ὀρχίλος Latin, *roitelet* the French, and *Kinglet* the English, of the *Golden-crested Wren* (*Regulus vulgaris*, Gould, 148).

The best description of the βασιλίσκος is given incidentally in a passage transcribed by Schneider (on Aristotle ix. 12. 3) from the MS. of Aetius, where Philagrius, speaking of the *Common Wren* (*Troglodytes Europæus*, Gould 180), says¹: "It is wellnigh the smallest of all birds except that which is called the βασιλίσκος, and in many points it resembles the βασιλίσκος, but lacks its golden crest. And the Common Wren is rather larger than the βασιλίσκος, and darker too; and it is for ever cocking its tail erect, which is spotted underneath with white. And it is more vocal than the βασιλίσκος, and is sometimes coloured with iron-grey on the outermost edge of its wing."

And how is it that this tiny bird has attained such royal dignity?

¹ στρουθιον ἐστὶ σμικρότατον σχεδὸν πάντων τῶν ὀρνέων πλὴν τοῦ βασιλίσκου καλουμένου· παρέοικε δὲ τῷ βασιλίσκῳ κατὰ πολλὰ, ἀνευ τῶν χρυσιζόντων ἐν μετώπῳ πτερῶν· εὐμεγεθέστερον δ' ἐστὶ μικρῷ ὁ τρογλοδύτης τοῦ βασιλίσκου καὶ μελάντερος, καὶ τὴν οὐρὰν ἐγγεγερμένην ἔχει αἰεὶ, λευκῷ κατεστιγμένην ὀπισθεν χρώματι. λαλίστερος δ' ἐστὶν οὗτος τοῦ βασιλίσκου, καὶ ἔσθ' ὅτε ψαρώτερος ἐν ἄκρῳ περιγραφῇ τῆς πτέρυγος.—Aetius xi. 11.

Partly, no doubt, from its golden crown; "which glitters," says Gilbert White, in his sixteenth letter to Pennant, "like burnished gold"; but partly also, it may be, from its domineering character. In Wood's Natural History a correspondent gives a remarkably interesting account of this little bird's conduct in an aviary, from which I extract a few sentences. The crown, the writer believes, "typifies a nature imbued with a spirit of empire." The Golden-crested Wren is "running over with the governing spirit; and his cool audacity, fiery courage, and fierce domination beggar description." In the very cold weather of 1858 two of these little birds came to dwell in an open aviary belonging to the writer. "Whilst they honoured us with their company they ruled the whole bird community, and what they could not achieve by force they would accomplish by stratagem. Before the winter was over there was not a bird in the aviary which did not give way to the two little Kinglets, and they always went to roost upon the backs of some other birds." The last detail illustrates the fable of Aesop¹ mentioned in the note to line 568 of this comedy: how when the Eagle had soared to the utmost height in its power, a little Kinglet, nestling on its back, spread its wings and flew up a few yards higher.

The *Fire-crested Wren* (*Regulus ignicapillus*, Gould, 148) was so long confounded with the Golden-crest, that the very discovery κεβλήπυρις of the difference between the two is constantly attributed to E. L. Brehm, who in the early part of the last century distinguished the former bird by the name of *Regulus pyrocephalus*². Yet the distinction was clearly recognized by the ancient Greeks. Aristotle in his list of worm-eating birds, σκωληκοφάγα, mentions *both* the βασιλεὺς *and* the τύραννος³. The latter, he says, "is a tiny bird not much bigger than a locust; it has a red crest, and is altogether a graceful and trim little bird." This is certainly the Fire-crested Wren. And, beyond all doubt, Aristophanes mentions the same bird under the name κεβλήπυρις, a name which is equivalent to the *ignicapillus* of ornithologists, and identical with the *pyrocephalus*⁴ of Brehm. The fire-crested wren is

¹ ὁ Αἰσώπου βασιλίσκος, ἐπὶ τῶν ὄμων τοῦ ἀετοῦ κομσθεῖς, αἰφνίδιον ἐξέπηται καὶ προέφθασεν.—Plutarch, Praecepta Gerendae Reipublicae xii.

² Newton's Yarrell i. 457.

³ τύραννος· οὗτος τὸ μέγεθος μικρῷ μείζων ἀκρίδος· ἔστι δὲ φοινικῶν λάβρον ἔχων, καὶ ἄλλως εὐχαρὶ τὸ ὀρνίθιον καὶ εὐρυθμον.—Aristotle viii. 5. 3.

⁴ κεβαλή and κεβλή are mere variations of κεφαλή, the head; the φ being in some

common in Attica, and is indeed found there all the year round. Its Aristotelian name *τύραννος* shows that it is imbued with the same "spirit of empire" which animates the Golden-crest. And Tennyson in "The Window" speaks of it as "the king of the wrens with a crown of fire":

"Look, look, how he flits,
The fire-crown'd king of the wrens, from out of the pine!
Look how they tumble the blossom, the mad little tita."

For both the Golden-crest and the Fire-crest are fond of associating with the various kinds of titmouse.

The halo of sovereignty, indeed, rests on all the wrens: and even the common wren is called in the popular rhyme "the wren, the wren, the king of the birds."

Aristotle, enumerating the birds which feed on worms, *σκωληκοφάγα*, mentions the *αἰγίθαλος* (or *αἰγίθαλλος*), our titmouse, and observes that there are three varieties of the *αἰγίθαλος*, viz.

(1) "the *σπιζίτης*¹. This is the largest; for it is as big as a finch, *σπίζα*." This is, of course, the great *Blackheaded Tit* (*Parus major*. Gould, 150).

αἰγίθαλλος

(2) "the *ὄρεινός*, so called from its living in the mountains. And it has a long tail." This is the *Long-tailed Tit* (*Parus Caudatus*, Gould, 157. Mr. Gould, however, merely gives the English variety, from which ornithologists now distinguish the continental bird, *Acredula caudata*, Dresser iii. 67). In Switzerland it is found "as high up in

dialects changed into *β*, as in the noted Macedonian instance of *Βερενίκη* for *Φερενίκη*. Thus Hesychius explains *κεβαλή* by *κεφαλή*, and the Etymol. Magn. says *κεβλή ἐκ τοῦ κεφαλῇ γίνεται, κατὰ συγκοπήν*. The form *κεβλή* is used by Callimachus (Fragm. 140, Bentley):

*ἀμφὶ δὲ κεβλήν
εἰρμένος ἀγλίθων ὄδον ἔχει στέφανον.*

And Nicander (*Alexipharmaca* 433) employs *κεβλήγονος*, *seed-headed*, as an epithet of the poppy:

*καὶ δὲ σὺ μήκανος κεβληγόνου ὀππότε δάκρυ
πίνωσιν πεπύθοιο καθυπνίας.*

¹ ἔστι δὲ τῶν αἰγιθάλων εἶδη τρία· ὁ μὲν σπιζίτης μέγιστος (ἔστι γὰρ ὅσον σπίζα)· ἕτερος δ' ὄρεινός, διὰ τὸ διατρίβειν ἐν τοῖς ὄρεσιν, οὐραῖον μακρὸν ἔχων· ὁ δὲ τρίτος ὁμοῖος μὲν τοῖς, διαφέρει δὲ κατὰ τὸ μέγεθος· ἔστι γὰρ ἐλάχιστος.—Aristotle viii. 5. 8. The Scholiast on Birds 884 and (what is more surprising) Dionysius, de Avibus, i. 15, confound the *αἰγίθαλος* with a totally different bird, viz. the *αἰγοθήλας*, the Latin *caprimulgus*, our *goatsucker*.

the mountains as 5,000 feet above the sea level."—Dresser iii. 71. And so long is its tail, that when the bird is sitting on her nest (which is of an oval form with a hole in the side) she keeps her head out of the hole, and curls back her tail over her head, so that it also protrudes out of the same hole.—Id. 66.

(3) "The third is like the other two, but differs in size, being the least of all." This is, no doubt, the common little *Blue Tit* (*Parus caeruleus*, Gould, 154).

The term *μελαγκόρυφος*, like our English *Blackcap*, may have been, and probably was, applied to many blackheaded birds; but on the whole, after much fluctuation of opinion, I agree with those who consider that the *μελαγκόρυφος* of the ancients was the *Marsh Tit* (*Parus palustris*, Gould, 155) which is also with us popularly called the "blackcap" (Bewick i. 250; Morris i. 210; Atkinson, *British Birds' Eggs*, p. 65), from the deep black of its head and neck.

Aristotle¹ writes "the titmouse, they say, lays the greatest number of eggs; and, according to some, the *μελαγκόρυφος* lays the *μελαγκόρυφος* most of all, with the single exception of the ostrich; for seventeen eggs have been found in one nest; and indeed it lays more than twenty. And people say that it invariably lays an odd number of eggs. And it makes its nest in trees, and feeds on worms."

It seems to me that the whole of this passage must refer to the tits, which do, as a class, lay by far the greatest number of eggs, if (as Aristotle says) we except the ostrich². Eighteen eggs and upwards have been found in a blue tit's nest. The peculiarity of laying always an odd number of eggs is not indeed observed of the titmouse, though it is noticed in the case of some birds, such as the Emu. See Harting and Mosenthal, p. 138.

¹ ὁ δ' αἰγίθαλος τίκτει μὲν πᾶ πλείστα, ὡς φασίν' ἔνιοι δὲ καὶ τὸν μελαγκόρυπον καλοῦμεν φασὶ πλείστα τίκτειν μετὰ γὰρ τὸν ἐν Λιβύῃ στρουθὸν ἑώραται μὲν γὰρ ἑπτακαίδεκα τίκτει μόντοι καὶ πλείω ἢ εἴκοσιν' τίκτει δ' αἰὲ περιττὰ, ὡς φασίν' νεοττεύει δὲ καὶ οὗτος ἐν τοῖς δένδροις, καὶ βόσκειται τοὺς σκώληκας.—ix. 16. 1. It is doubtful whether by τὸν μελαγκόρυπον καλούμενον we are to understand "the titmouse called blackcap" or "the bird called blackcap," but probably the latter, since Aristotle did not reckon the blackcap as one τῶν αἰγιθάλων.

² The Arabs consider twenty-five eggs to be the proper complement of an ostrich's nest, but it is thought that two or more females lay in the same nest. See "Ostriches and Ostrich farming" by Harting and Mosenthal, pp. 40, 59, 60.

And if we turn to Athenaeus ii. 69 we shall find the *μελαγκόρυφος* distinctly described as a titmouse. "Alexander the Myndian," it is there said, "relates that one of the titmice, in the time of ripe figs, is called the *συκαλὶς*. And of this bird there be two kinds, the *συκαλὶς* and the *μελαγκόρυφος*."

It is interesting to observe, though it is not a circumstance from which any inference can be drawn, that in the comedy before us the *μελαγκόρυφος* and *ἀγίβαλλος* are mentioned together.

Of the *ἀμπελὶς* or (in the masculine form) *ἀμπελίων* we know little beyond the name¹; but the name itself imports (as we may confidently infer from the names *συκαλὶς*, *ἀκαλανθὶς* and the *ἀμπελὶς* like) that the bird was in some way or other distinguished by its partiality for the vine. And as the only bird known, in vine countries, to choose grapes in preference to other food² is the Bohemian Chatterer or *Waxwing* (*Bombycivora garrula*, Gould, 160), Aldrovandi, the Linnaeus of the sixteenth century, gave it the name of *Ampelis*. And Linnaeus himself, two centuries later, confirmed Aldrovandi's nomenclature, calling the bird *Ampelis garrulus*. In deference to these illustrious naturalists, I have translated *ἀμπελὶς* by *waxwing*. But the *Waxwing* is not found in Greece; and although it occasionally visits North Italy, and individuals may therefore have sometimes crossed the Adriatic, yet it can hardly have been a familiar bird, qualified to form one of the Chorus in an Aristophanic comedy.

And it seems to me more probable that the *ἀμπελὶς* of Aristophanes was the *Spotted Flycatcher* (*Muscicapa grisola*, Gould, 65), which is very common in Greece: which even in England³ is fond of nesting in vines; and which, in lands where vineyards are found, loves to take its station

¹ Pollux (vi. segm. 77) says that *ἀμπελίδες* and *συκαλίδες* are roasted and served up on paste composed of fine wheaten flour and honey. Dionysius (de Avibus iii. 2), speaking of the various ways in which birds are captured, observes *ἔξῃ αἰρούνται . . . οἱ ἀμπελίωες οἱ κουφότατοι*; and Pollux (vi. segm. 52) mentions *ἀμπελίδες ἀς νῦν ἀμπελίωας καλοῦσιν*. With *ἀμπελὶς*, *ἀμπελίων* compare *πορφυρίς*, *πορφυρίων*, *χλωρίς*, *χλωρίων*, &c.

² Buffon xiii. 479.

³ "The flycatcher builds in a vine or a sweetbriar against the wall of a house, &c." Gilbert White, 40th letter to Pennant; and in the sixteenth letter, "the flycatcher usually breeds in my vine." "They are sometimes found in the thick vineyards."—Buffon xv. 119. Cf. Newton's *Yarrell* i. 221; Wood ii. 357.

on the upper layer of the vine, sallying thence in pursuit of its prey, and returning thither when the chase is over. However this is a mere guess, and the Flycatcher cannot displace the Waxwing.

The statement in Aelian¹ that the *πάππος* is one of the birds in whose nests the cuckoo is accustomed to desposit her egg has caused some to identify the *πάππος* with the *Hedge-sparrow* (*Accentor modularis*, Gould, 100). The reason is very inadequate; but it is as likely to be that bird as any other.

INSESSORES. Group 2.

<i>κόραξ.</i>	<i>κορυδαίς.</i>
<i>κορώνη.</i>	<i>στρουθός.</i>
<i>σπερμολόγος.</i>	<i>φρυγίλος.</i>
<i>κολοιδός.</i>	<i>ἀκαλανθής.</i>
<i>κίττα.</i>	<i>σπίνος.</i>

We may safely follow Linnaeus in identifying the *κόραξ* with the *Raven* (*Corvus corax*, Gould, 220); the *κορώνη* with the *Crow* (*Corvus corone*, Gould, 221); and the *σπερμολόγος* with the *Rook* (*Corvus frugilegus*, Gould, 224).

All the qualities attributed by the ancients to the *κόραξ* belong to the Raven, the largest and strongest of the *Corvidae*.

κόραξ It is described as a fierce and determined bird, not less daring than the eagle: attacking large animals, such as the bull and the ass; pecking out their eyes, and tearing out their sinews, Aristotle ix. 2. 6; Aelian ii. 51.

"In the wilder and mountainous parts of Britain, considerable loss is inflicted by the Raven on the owners of sheep, while even larger cattle suffer from its attacks."—Newton's *Yarrell* ii. 260. "The eagle himself hardly dares to contest the supremacy with so powerful, crafty, and strong-beaked a bird. And even the larger cattle are not free from its assaults."—Wood ii. 390. "Bold as well as wary, it does not hesitate to attack the eagle when it approaches its nest."—Dresser iv. 573.

All nations have looked upon the "boding raven" as a bird of fatal

¹ οὐ πάντων ὀρνίθων καλιαῖς ἐπιτηδᾶ ὁ κόκκυξ, ἀλλὰ κορυδαίου, καὶ φάττης, καὶ χλωρίδος, καὶ πάππου.—iii. 30.

augury and mysterious knowledge; and so was the κόραξ regarded in old time, Aelian i. 48. See Bp. Stanley, chap. ix.

"Of all birds the κόραξ," says Aelian ii. 51, "is πολυφωνότατος, and, when trained, can imitate the human voice." "The Raven is an excellent linguist, acquiring the art of conversation with wonderful rapidity, and retaining with a singularly powerful memory many sounds which it has once learned. Whole sentences are acquired by this strange bird, and repeated with great accuracy of intonation, the voice being a good imitation of human speech."—Wood ii. 392. "Among British birds there is none able to imitate the varied sounds of the human voice more successfully than the Raven."—Newton's Yarrell ii. 266. Readers of Dickens will remember the raven of Barnaby Rudge.

So again the Raven has always been considered "the very Methusaleh of birds," unequalled for its longevity. And this pre-eminence is accorded by Hesiod to the κόραξ in the verses quoted on line 609 of this play. It is there said to live 108 generations of men. The statements of Hesiod are given in Latin by Pliny (vii. 49) and Ausonius (Id. 18). They both translate κόραξ by *corvus* (the Raven), and κορώνη by *cornix* (the Crow). Cf. Ovid, Met. vii. 274.

So again the Raven is universally credited with driving away its young when once they are able to fly; see Newton's Yarrell ii. 263. And this trait is attributed to the κόραξ by both Aristotle and Aelian¹. "So soon as the young Ravens are able to fly," says the former, "the old birds first expel them from the nest, and then chase them out of the neighbourhood."

Many other points might be mentioned, which prove the identity of the κόραξ and the Raven; but those already set forth seem amply sufficient for the purpose.

The κορώνη is frequently coupled with the κόραξ, as a bird of similar character and habits; a circumstance which, while it accounts for, proves the error of, the statement of Hesychius, κορώνη that the κορώνη was the same as the κόραξ.

¹ καὶ τοὺς ἑαυτῶν νεοττοὺς, ὅταν οἰοί τ' ὄσιν ἤδη πέτεσθαι, τὸ μὲν πρῶτον ἐκβάλλουσιν, ὕστερον δὲ καὶ ἐκ τοῦ τόπου ἐκδιώκουσιν.—Aristotle ix. 21. 3. ἐκβάλλει τοὺς νεοττοὺς ὁ κόραξ.—Id. vi. 6. 2. οἱ κόρακες τοὺς νεοττοὺς τοὺς ἐκτραφέντας διώκουσι, καὶ τῆς ἑαυτῶν καλιᾶς φυγάδας ἀποφαίρουσιν.—Aelian ii. 49. It is to this peculiarity that the Psalmist and sage in the Old Testament are supposed to refer when they say that the Almighty "feedeth the young ravens when they call upon Him," Psalm cxlvii. 9; Job xxxviii. 41.

The *κορώνη* is no doubt our common Crow. Aristotle, speaking of birds that frequent the seaside, says¹: "And the *κορώναι* feed there, catching the creatures thrown up by the waves; for the bird will eat anything." There could not be an apter description of the Crow. "Sometimes it goes to feed on the seashore, and there finds plenty of food among the crabs, shrimps, and shells that are found near low-water mark."—Wood ii. 398. Cf. Newton's *Yarrell* ii. 286.

The *πολιὰ κορώνη* in 967 of this play is, I suppose, the *Grey, Hooded, or Royston Crow* (*Corvus cornix*, Gould, 222).

The *σπερμολόγος* is described by Hesychius as a bird of the daw kind, *κολοῖῶδες ζῷον*, a description which at once limits it to a very *σπερμολόγος* few species. It must however have been larger than a daw, for Alexander the Myndian (Athenæus ix. 58) says that it is as big as a *τέτραξ*, by which name, as we shall presently see, he appears to designate what we now call the *Greek partridge*. It is classed among the birds which are good for the table (Athenæus ii. 69; viii. 32; ix. 58); and whilst its name implies that it is fond of grain, Aristotle (viii. 5. 3) includes it in his list of *σκοληκοφάγα*, birds that devour worms. And that it collects in flocks is plain from line 579 of this play, and from the vaunt of Demetrius Poliorcetes (Plutarch, Demetrius 28) that he would scatter the host of his enemies with a cry and a stone, as if they were a flock of *σπερμολόγοι*.

No bird answers so well to all these notes as the common Rook.

With us the name *σπερμολόγος*, partly perhaps from its use in the Acts of the Apostles xvii. 18, is more familiar in its secondary sense of a "babbler," an "idle chatterer." A play on the double meaning of the word is recorded of the poet Alexis. Some idle talkers, *σπερμολόγοι*, were chaffing the poet on his love for the table; and when they asked him which dish he liked best, *σπερμολόγους πεφρυγμένους* (*roasted rooks*) he replied: as we might say, *fried boobies*, Athenæus viii. 32.

"Of *κολοιοὶ*," says Aristotle, "there be three kinds; one, *κολοιοὶς* the *Coracias*; this is of the size of a crow and has a red beak: another is called *Lycus* (or *Lycius*); and besides these there is the little one, the *βωμολόχος*²."

¹ καὶ αἱ κορώναι δὲ νέμονται, ἀπτόμεναι τῶν ἐκπιπτόντων ζῴων· παμφάγον γάρ ἐστιν.
—Aristotle viii. 5. 7.

² Κολοίων δ' ἐστὶν εἶδη τρία· ἐν μὲν ὁ κορακίας· οὗτος ὅσον κορώνη, φοινικέρυγχος·

Of these three kinds, we may be sure that the first is the well-known *Chough* (*Fregilus graculus*, Gould, 219), which is not much less than the Crow, and is remarkable for its red bill; the second is probably the *Maggie*; whilst the third, the little one, is our familiar *Jackdaw* (*Corvus monedula*, Gould, 228), one of the commonest birds of Greece, which may have earned the name of βωμολόχος, either in its literal sense, as a haunter of altars, or in its metaphorical sense, as a bird full of tricks and buffoonery.

Where the name κολοῖς is used alone, it almost invariably signifies the jackdaw. The social nature of the bird gave rise to a proverb, ἀεὶ κολοῖς ποτὶ κολοῖον ἰζάνει¹. And its Greek name² is probably derived from its continual chattering.

In the *Iliad*, Homer twice couples jackdaws with starlings. In the first passage (xvi. 588) Patroclus is described as darting upon the Trojan and Lycian hosts like an eager falcon which drives before it starlings and daws. In the second (xvii. 755) the Achaeans, bearing back the lifeless body of Patroclus, are driven before Hector and Aeneas like a cloud of starlings and daws pursued by a bird of prey.

Notwithstanding the difficulty to be presently mentioned, it is reasonably certain that the κίττα is the *Jay* (*Garrulus glandarius*, Gould, 214).

κίττα

The κίττα, says Aristotle, changes its voice with the greatest frequency, uttering a fresh voice, so to say, every day. It lays about nine eggs, and builds its nest in trees, of hair and wool. And, when the acorns are beginning to fail, it hides them away, and stores them³.

ἄλλος ὁ λύκος (alii λύκιος) καλούμενος· ἔτι δ' ὁ μικρὸς, ὁ βωμολόχος.—Aristotle ix. 19. 3. He adds that there is yet a fourth kind found in Lydia and Phrygia, which is webfooted. This webfooted daw is doubtless the *Shag* (*Phalacrocorax graculus*).

¹ Scholiast on *Iliad* xvii. 755; Eustathius, *ibidem*; Aristotle, *Ethics*, viii. 1. 6.

² "As *Dohle*, a jackdaw, comes from *dahlen* to chatter, so κολοῖς comes from a similar root which means a cry or scream, and with which are connected καλέω, κέλω, κέλομαι."—Buttman's *Lexilogus*, § 72.

³ ἡ δὲ κίττα φωνὰς μὲν μεταβάλλει πλείστας· καθ' ἐκάστην γὰρ, ὡς εἰπεῖν, ἡμέραν ἄλλην ἐφίησιν· τίκτει δὲ περὶ ἐννέα φά, ποιεῖται δὲ τὴν νεοττίαν ἐπὶ τῶν δένδρων ἐκ τριχῶν καὶ ῥιζῶν· ὅταν δ' ὑπολείπωσιν αἱ βύλανοι, ἀποκρύπτουσα ταμείεσθαι.—Aristotle ix. 14. 1.

Aelian vi. 19 says that the κίττα is a talkative bird, and the greatest mimic of other sounds and especially of the human voice.

Plutarch (*de Solertia Animalium*, chap. 19) tells a story of a wonderful κίττα, θαυμαστόν τι χρῆμα πολυφώνου καὶ πολυφθόγου κίττης, which could imitate the voices of men and animals, and every other sound; but one day, hearing the sound of

Except that in our colder climate the Jay does not lay more than seven eggs ("from 4 to 7" Newton's Yarrell: "5 or 6" Morris) this is a very fair description of the *Acorn-loving gabbler*, the *Garrulus glandarius*. Acorns it "frequently stores in chinks of the bark of trees, hides under fallen leaves or buries in the earth." "There is scarcely any sound that comes in their way which they will not imitate more or less exactly, from the human voice to the noise of any instrument, a saw for example."—Newton's Yarrell ii. 324-6. "The nest is of an open shape, formed of twigs and sticks, and well lined with small roots, grasses, and horsehair."—Morris ii. 57.

The difficulty mentioned above is that at the present time Greeks give the name *κίσσα* to the magpie, and call the jay *κολοιός*. But this difficulty is easily explained. So long as the Greeks were under the Turkish yoke, they still retained the name *κίσσα* for the jay (see Schneider on Aristotle, *ubi supra*), and called the magpie *καράκαξα*. But when they became a free people they wished to revert, in all matters, to the nomenclature of the ancient Greeks, and finding that Buffon had, on wholly erroneous grounds, identified the *κίσσα* with the magpie, they followed his example; and though the name *καράκαξα* still holds its ground, yet it is considered a vulgar and unscientific name. It is impossible that *κίσσα* can be the magpie. Aristotle, as we have already seen, says that the missel thrush is as large as a *κίττα*. Now the missel thrush is not quite as large as a jay, though there is no absurdity in comparing the two birds; but it could not reasonably be compared to a magpie which is a good deal larger than the jay itself.

It should be observed that even if the jay were properly called a *κολοιός*, it would have nothing to do with the little *βωμολόχος*, the *Jackdaw*; and in the present play, and generally, *κολοιός* should always be translated "Jackdaw."

The *κορυδός* or *κορυδαλλός* is the *Crested Lark* (*Alauda cristata*, Gould, 165), though the name may also include the *Skylark* (*Alauda arvensis*, Gould, 166). Aristotle says of it that it does not perch upon trees, but dwells on the ground (ix. 10. 1) and makes its nest on the ground (ix. 20. 1). In another place he says that there are two kinds, of which one dwells on the ground and has a nest;

the trumpet, he appeared to be struck dumb, and so remained for a considerable period: till all at once he broke out into a vivid imitation of the trumpet tone.

the other is gregarious, and similar in its plumage, but is smaller and has no crest (ix. 19. 4).

That the *κορυδὸς* of Aristophanes is the crested kind is certain, for it was the fact of its having a crest which gave rise to the fable as to its having buried its father in its head. Thus Galen, endeavouring, he says, clearly to identify the bird on account of its valuable medicinal properties, observes ἔχει δὲ ἐπὶ τῆς κεφαλῆς ὥσπερ τινὰ λόφον, ἐκ τῶν τριχῶν αὐτοφυῆ· δι' ὃν καὶ ὁ μῦθος, ὃν Ἀριστοφάνης ὁ κωμικὸς ἔγραψεν, ἐπλάσθη· λέγει δὲ περὶ αὐτοῦ τόνδε τὸν τρόπον (here he cites lines 471–5 of this play). And he proceeds, τοῦτο δὲ φασὶ καὶ τὸν Θεόκριτον αἰνίττεσθαι λέγοντα “οὐδ' ἐπιτυμβίδιαι κορυδαλλίδες ἡλαίνονται” (Id. vii. 23)¹. δηλοῦν γὰρ αὐτὸν τὰς τὸν τύμβον ἐπὶ τῆς κεφαλῆς ἐχούσας. De Simplicium Medicamentorum temperamentis ac facultatibus, xi. 37. And to the same effect Aelian xvi. 5, and the Scholiast on Theocritus, ubi supra.

The *στρουθὸς* or *Sparrow* (*Pyrgita domestica*, Gould, 184) was as common and familiar in ancient Hellas as it is in England now; so common and familiar that Aristotle does not think it necessary to give it any detailed notice. He couples it as a small bird with the *στρουθὸς* swallow, ii. 12. 16, and elsewhere; mentions that the cock has black under its chin, ix. 8. 5; and comments on its habit of bathing and dusting itself, ix. 36. 5.

But what puts the identity beyond all doubt is that *στρουθὸς* is by the Latins invariably rendered *passer*. To take one instance only. When Aristotle² tells us that the cock *στρουθὸς* is supposed to live for one year only, Pliny, translating the passage, refers it to the *passer*.

Of the *φρυγίλος* nothing is known except the name, but from its similarity to the Latin *fringilla*, some have supposed it to be a bird belonging to the *finch* tribe. I have therefore *φρυγίλος* translated it *linnet*. I do not know on what ground some give the name of *fregilus* to the chough.

¹ For now the lizard sleeps upon the wall,
Now folds the crested lark his wandering wing.
Calverley's translation (slightly altered).

² λέγουσι δὲ τινες καὶ τῶν στρουθίων ἐνιαυτὸν μόνον ζῆν τοὺς ἄρρενας, ποιούμενοι σημεῖον ὅτι τοῦ ἔαρος οὐ φαίνονται ἔχοντες εὐθὺς τὰ περὶ τὸν πώγωνά μελανά, ὕστερον δ' ἰσχοῦσι, τὰς δὲ θηλείας μακροβιωτέρας εἶναι τῶν στρουθίων.—Aristotle ix. 8. 5.

Passeri minimum vitae. Mares negantur anno diutius durare: argumento quia nulla veris initio appareat nigritudo in rostro, quae ab aestate incipit. Feminis longiusculum spatium.—Pliny x. 52.

Every countryman is aware of the partiality which the *Goldfinch* (*Carduelis elegans*, Gould, 196) displays for the seed of the ἀκαλανθίς thistle. When I lived, as a boy, at Yarlington, in Somerset, and every old orchard had its goldfinch's nest, you could hardly, in the autumn, pass a group of wayside thistles without seeing a flock of these pretty little birds clinging about them in every variety of posture, and rising from them, as you approached, with their golden wings and bright hues glittering in the sunshine. It is from this special trait that the bird has everywhere derived its name; ἀκαλανθίς or ἀκανθίς (from ἀκανθα, a thistle) in Greek; *carduelis* (from *carduus*) in Latin; *calderello* (from *cardo*) in Italian; *chardonneret* (from *chardon*) in French; *thistlefinch* in English; *distelfink* in German; and so on.

So connected is the goldfinch with the thistle, that the growing scarcity of the bird in England is attributed to the improvements in husbandry which have diminished the crop of thistles (Morris iii. 108; Newton's Yarrell ii. 121); but something, I suspect, is due to the introduction of railways, which have brought this φιλτατον ὀρνέων within reach of the London bird-market.

Naturalists have with one accord identified the σπίνος with the *Siskin* (*Carduelis spinus*, Gould, 197), and though the materials for σπίνος such an identification are extremely meagre, there is no reason to doubt its accuracy.

It is plain from the play before us that the σπίνος was a common and lightly esteemed little bird, being sold "seven for an obol." Aristotle does not, I think, mention it at all. Theophrastus says it is a sign of stormy weather when the *passer* called σπίνος sings at daybreak. Σπίνος στρουθὸς σπίζων ἔωθεν, χειμέριον. *De Signis Tempestatum*, 89. The word used of its song, σπίζειν, connects it with σπίζα, a *finch*. Aelian (iv. 60) says that these birds foresee the winter and snowstorms; and commends their sagacity for retiring in time εἰς τὰ ἀλσώδη χωρία καὶ τὰ δασέα. This is a special trait of the siskin. "In winter," says Bechstein, "it most frequents the parts well planted with alders."

INSESSORES. Group 3.

ἔποψ.

δρυκολάπτης.

κόκκυξ.

δρύοψ.

There is no difficulty in the identification of any of these birds. The first two derive their names from their peculiar notes; and there is consequently but slight variation in their ancient and modern names. "Very many birds," says Varro, de Ling. Lat. v. 76, "derive their names from their notes," and the first examples which he brings are the hoopoe and the cuckoo; *pleraque a suis vocibus; ut hae, urupa, cuculus*. And the Greek ἔποψ is really the same word as the Latin *urupa*, and the English *Hoopoe* (*Upupa epops*, Gould, 238). See the note on line 265 of this play. So again, κόκκυξ is the same word as our *Cuckoo* (*Cuculus canorus*, Gould, 240).

δρύοψ and δρυκολάπτης (properly δρυκολάπτῃς, the *oakpecker*) are not two different names, but two forms of the same name; and it is merely for the convenience of metre that Aristophanes uses the shorter form in one place, and the longer in another. Aristotle's account of the δρυκολάπτης is amply sufficient, even if the δρυκολάπτῃς name itself were insufficient, to identify it with the woodpecker. But which of the eight different kinds of woodpecker now observed in Greece (Krüper 52-9) are to be identified with the various kinds mentioned by Aristotle it is extremely difficult, and fortunately or our purpose unnecessary, to determine. Only the one, which he describes as not much smaller than a domestic hen, must necessarily be the largest of the woodpeckers, the *Great Black Woodpecker* (*Picus martius*, Gould, 225).

"The δρυκολάπτῃς," he says¹, "does not settle on the ground, but taps

ὁ δὲ δρυκολάπτῃς οὐ καθίζει ἐπὶ τῆς γῆς· κόπτει δὲ τὰς δρυὲς τῶν σκωλήκων καὶ σκινῶν ἕνεκεν, ἵν' ἐξίωσιν· ἀναλέγεται γὰρ ἐξελθόντας αὐτοὺς τῇ γλώττῃ, πλατείαν δ' ἔχει καὶ μεγάλην. Καὶ πορεύεται ἐπὶ τοῖς δένδρεσι ταχέως πάντα τρόπον, καὶ ὑπτιος, καθάπερ οἱ ἀσκαλαβῶται. Ἐχει δὲ καὶ τοὺς δρυχας βελτίους τῶν κολοιῶν πεφυκότας πρὸς τὴν ἀσφάλειαν τῆς ἐπὶ τοῖς δένδρεσιν ἐφεδρείας· τούτους γὰρ ἐμπηγνὺς πορεύεται. Ἔστι δὲ τῶν δρυκολαπτῶν ἐν μὲν γένος ἑλαττον τοῦ κοττύφου, ἔχει δ' ὑπέρυθρα μικρά· ἕτερον δὲ γένος, μείζον ἢ κόττυφος· τὸ δὲ τρίτον γένος αὐτῶν οὐ πολλῶς ἑλαττόν ἐστιν ἀλεκτοριδὸς θηλείας. Νεοττεύει δ' ἐπὶ τῶν δένδρων, ὥσπερ εἴρηται, ἐν ἄλλοις τε τῶν

the oaks to bring out the worms and insects; and when they come out, it licks them up with its tongue, which is broad and long. And it runs about the trees nimbly and in every position, even underneath the branches like the lizards. And its claws are better suited than those of the daws to keep it safe when settling on trees, for it fixes them into the wood as it walks along. And of the *δρυκολαπτῶν*, one kind is less than a blackbird, and has little reddish colourings; and another is larger than a blackbird; and a third is not much less than a domestic hen. And it makes its nest in the olive, and other trees; and feeds on ants and worms which come out of the trees."

Elsewhere¹ speaking of the *σκιποφάγα*, birds which get their living principally by hunting the insects called *σκήπες* (see the note on line 590 of this play), he says: "Of such are the greater and lesser *πιπῶ*, both of which some call *δρυκολάπτας*, and these two are like each other, and have the like voice; only the greater has the greater voice; and both of them get their living, flying on to the trees." He goes on to enumerate certain other *σκιποφάγα*, some of which are almost certainly woodpeckers.

All the common English woodpeckers are common in Greece.

INSESSORES. Group 4.

χελιδών.

άλκυών.

κηρύλος.

Although the name *χελιδών* was applied by the Greeks, as *hirundo* by the Latins, and *swallow* by ourselves, to all the various *χελιδών* kinds of swallows and martins, yet it is certain that the *χελιδών* proper, into which according to the legend a daughter of Pandion was metamorphosed, was our Common or *Chimney swallow* (*Hirundo rustica*, Gould, 54).

Thus the ruddy or deep chestnut patches on the throat and forehead, by which the common swallow is distinguished, were regarded as traces of the bloody tragedy which preceded and occasioned the metamorphosis. The swallow is described by Virgil as "Procne, bearing on her breast the

δένδρων καὶ ἐν ἐλαίαις. Βόσκειται δὲ τοὺς μύρμηκας καὶ τοὺς σκώληκας τοὺς ἐκ τῶν δένδρων.—ix. 10. 2.

¹ viii. 5. 4.

mark of bloody fingers"; and Ovid pictures the two sisters as changing into two birds, whereof one seeks the woods, the other finds her way into the dwellings of men. "Nor have the marks of the bloody deed," he says, "yet faded from her breast; her feathers are yet stained with blood¹."

That of the two sisters one should have been changed into a nightingale, and the other into a swallow, illustrates the high estimation in which the ancients held the song of the swallow. And this again is a proof that the common swallow is intended. For though we should hardly allow to the swallow such praise as the ancients awarded it, yet it is beyond all question the songstress of the *hirundinidae*. "It is a great songster" says White of Selborne in his nineteenth letter to Barrington. And an able and well-informed writer in the *Edinburgh Review* (Jan. 1885, p. 238) observes that "a more incessant, cheerful, amiable, happy little song no other musician has ever executed." I remember one Easter week, some fifteen or sixteen years ago, listening for fully five minutes to the song of a swallow, as it sat on a telegraph wire between Friston and East Dean (near Eastbourne). It was singing when I came, and still singing when I left, and the Reviewer's description applied very well to its song. I had never previously, nor have I since, heard so prolonged a song from a swallow. But of course there is no comparison between its notes and the song of the nightingale.

Many passages will be found cited in the Commentary, on *Peace* 800, *Frogs* 688, and elsewhere, showing the pleasure which the Greeks felt in the song of the swallow; and how they coupled it with the song of the nightingale; and how, to complete the choir, a third musician, the swan, was sometimes introduced. Here I will only give two additional passages. "When Bion died," says Moschus, *Idyll.* iii. 47, "the nightingales, and all the swallows, which loved his song, mourned him in rival dirges." And *Odyseus*, says Homer (*Od.* xxi. 411), tested the string of his bow; ἡ δ' ἔπεο καλὸν αἶσσε, χελιδόνι εἰκέλη αὐδήν. I will give the lines in Mr. Way's translation:

¹ Et manibus Procne pectus signata cruentis.—*Georgics* iv. 15.
 Neque adhuc de pectore caedis
 Effluxere notae; signataque sanguine pluma est.—*Met.* vi. 669, 670.
 Rubro pectore Procne.—*Ode on Philom.* 48.

In *Aristophanes* Procne is the nightingale; but generally she is the sister who was changed into a swallow.

Even as a man that can skill to play on the lyre and to sing,
On a new-fixed peg at his will full easily stretcheth the string,
Straining the sheep-gut taut, having tied it above and below ;
So laboured Odysseus naught, but lo, he hath strung the bow.
With his right hand thereafter to try it he twangeth the fateful string ;
Clear-sweet to his touch as the cry of a swallow in chase did it sing.

The *κηρύλος* and *ἀλκυών* of Greek literature are really mythical birds ;
but in their natural character they are merely the male
ἀλκυών and female *Kingfisher* (*Alcedo ispida*, Gould, 61). The
κηρύλος transformation of Ceyx and his wife Alcyone (one of the
daughters of Aeolus, the ruler of the winds) into these two
birds is variously accounted for by ancient mythographers. Apollodorus
(i. 52) says 'Αλκυόνην δὲ Κῆρυξ ἔγημεν Ἐωσφόρον παῖς. οἱτοὶ δὲ δι' ὑπερηφάνειαν
ἀπώλοντο· ὁ μὲν γὰρ τὴν γυναῖκα ἔλεγεν Ἥραν, ἡ δὲ τὸν ἄνδρα Δία. Ζεὺς δὲ
αὐτοὺς ἀπωρνέωσε, καὶ τὴν μὲν ἀλκυόνα ἐποίησε, τὸν δὲ κήρυκα. However, as
the name of the bird, *κῆρυξ* seems to have been soon superseded by *κηρύλος*,
Aristotle viii. 5. 7. Ovid (Met. xi. 410-748) says that Ceyx was drowned
at sea, and that Halcyone, beholding his body from the shore, sprang from
an artificial mole to reach him, and the two were changed into halcyons,
who still live in happy conjugal fidelity.

Perque dies placidos, hyberno tempore, septem
Incubat Alcyone pendentibus acquore nidis.
Tum via tuta maris ; ventos custodit, et arcet
Aeolus egressu ; praestatque nepotibus aquor.

Hyginus, Ovid's friend, (Fab. 65), agrees with the poet, both as to the
method of the transformation and as to the duration of the "Halcyon
days." But in the orthodox legend¹ there were fourteen Halcyon days,
seven before and seven after the winter solstice, that is from December 14
to December 28 ; the first week being occupied with the building of the
nest, the second with the hatching of the young. It is interesting to
remember that this is the very period during which, according to a later
and more sacred bird-legend, no evil thing has power to harm, "so
hallowed and so gracious is the time."

Marcellus. Some say that ever 'gainst that season comes
Wherein our Saviour's birth is celebrated,
The bird of dawning singeth all night long.

¹ Aristotle v. 8. 2, 3 ; Pliny x. 47 ; Dionysius, de Avibus, ii. 7.

And then, they say, no spirit dares stir abroad ;
 The nights are wholesome ; then no planets strike,
 No fairy takes, nor witch hath power to charm,
 So hallowed and so gracious is the time.

Horatio. So have I heard, and do in part believe it.

The fancied derivation of ἀλκυών from ἄλς and κύω, as if the name meant the *Sea-breeder*, added the aspirate to Halcyon, and doubtless gave rise to the legend of the "Halcyon days" ; or rather, perhaps, attracted that legend to the very unlikely Kingfisher. For I cannot help thinking that the legend really belongs to the *Manx Shearwater* (Puffinus Anglorum, Gould, 443) or the cognate *Mediterranean Shearwater*, of whose singular evolutions on the surface of the Bosphorus so very curious and interesting an account is given by Bishop Stanley (pp. 84, 85), Dresser (viii. 520), and others. Bishop Stanley observes that it has frequently, though erroneously, been considered a Kingfisher, and called the *Halcyon Voyageur*. And this is probably the bird called the "larger Halcyon" by Aristotle (viii. 5. 7) and Pliny (x. 47).

For other references to the Halcyons, their conjugal affection, their connexion with calms and winds, and their Halcyon days see Aristotle ix. 15 ; Aelian i. 36 ; v. 48 ; vii. 17 ; ix. 17 ; Theocritus vii. 57, and the Scholiast there ; Apollonius Rhodius i. 1085 ; Plutarch, de Solertia Animalium, chap. 35 ; Plautus, Prol. in Casinam 26 ; Poenulus i. 2. 148. And as to the original legend, see the very beautiful lines by Mr. C. Newton Robinson entitled "Ceyx and Alcyone."

A superstition long lingered in England that a dead Kingfisher, suspended by a string, served as a weathercock or vane, ever turning with the wind. Hence in *King Lear* ii. 2 Kent speaks of the smiling rogues who "turn their halcyon beaks with every gale and vary of their masters." And in Marlowe's *Jew of Malta* i. 1 we read "How stands the vane ? Into what corner peers my halcyon's bill ?"

The "halcyon brooding on a winter sea" is, of course, a very familiar topic in our literature ; and the name "halcyon day" has become proverbial for any day of placid unruffled weather.

Order III. RASORES (Birds that scratch).

φάττα.	άτταγās.
πέλεια (or έρυθρόπους).	πέρδιξ.
περιστερά.	δρυξ.
τρυγών.	άλεκτρυνών (or Μήδος or Περσικός).
φασιανός.	στρουθός μεγάλη.
τέτραξ.	ταῶς.

All the four recognized species of European doves are mentioned in this comedy. They are:—

(1) φάττα, the *Ring-dove* or *Woodpigeon* (*Columba palumbus*, Gould, 248).

(2) πέλεια (or έρυθρόπους), the *Stock-dove* (*Columba oenas*, Gould, 244).

(3) περιστερά, the *Rock-dove* (*Columba livia*, Gould, 245).

(4) τρυγών, the *Turtle-dove* (*Columba turtur*, Gould, 246).

In his Fifth Book Aristotle says¹:

“Of the Dove tribe there are several varieties; for the πελειās and the περιστερά are different. The πελειās is the smaller bird of the two, but the περιστερά is more easily domesticated. The πελειās is both black, and little, and red-footed, and scaly-footed: for which reason nobody breeds it. Of all birds of this sort the φάττα is the largest in size; and next comes the οινās which is rather bigger than the περιστερά; and the least of them all is the τρυγών. Now the περιστεραὶ lay their eggs, and rear their young all the year round, if they have a warm place and all necessary requisites: otherwise only in the summer.”

Omitting the οινās (which, if not the bird now called the Sand-grouse, is probably some larger specimen, or variety, of the Stock-dove), we see that Aristotle places these four kinds in the following order as regards their size: (1) the φάττα, (2) the περιστερά, (3) the πελειās, and (4) the

¹ τῶν δὲ περιστρωειδῶν πλείω τυγχάνει ὄντα γένη· ἔστι γὰρ ἕτερον περιστερά καὶ πελειās. Ἐλάττων μὲν οὖν ἡ πελειās, τιθασσὸν δὲ γίνεται μᾶλλον ἢ περιστερά· ἡ δὲ πελειās καὶ μέλαν, καὶ μικρὸν, καὶ ἐρυθρόπους, καὶ τραχύπους. διὸ καὶ οὐδεὶς τρέφει. Μέγιστον μὲν οὖν τῶν τοιούτων ἡ φάττα ἐστὶ, δεύτερον δ' ἡ οινās· αὕτη δὲ μικρῶ μείζων ἐστὶ τῆς περιστεράς. ἐλάχιστον δὲ τῶν τοιούτων ἡ τρυγών. Τίκτουσι δ' αἱ περιστεραὶ πᾶσαν ὥραν καὶ ἐκτρέφουσιν, εἰς τὸν τόπον ἔχουσιν ἀλεινὸν καὶ τὰ ἐπιτήδεια· εἰ δὲ μὴ, τοῦ θεοῦ μόνον.—v. 11. 2. See also Athenaeus ix. chaps. 50 and 51.

τρυγών. Now the length of the average male of the four European species is given by Yarrell and others as follows: (1) Ring-dove, 17 inches; (2) Rock-dove, 14 inches; (3) Stock-dove, $18\frac{1}{2}$ inches; (4) Turtle-dove, $11\frac{1}{2}$ inches. It will be seen that these measurements quite agree with the statements of Aristotle. It remains therefore to see whether there is anything in the description given of these birds by the ancients which would lead us to doubt the identifications so made.

In i. 1. 13 Aristotle distinguishes between the *φάττα* and the *περιστερά*, in that the former lives in the country, the latter loves to dwell with man; τὰ μὲν ἀγροῖκα, ὥσπερ φάττα· τὰ δὲ συναν- φάττα θρωπίζει, ὅλον περιστερά. "The Cushat [or Ring-dove] is an arboreal species, nesting and roosting in trees; and does not possess the capability of being domesticated; even when its eggs have been obtained and hatched under domesticated pigeons the birds so reared have always betaken themselves to the woods on acquiring their full power of flight." Tegetmeier on Pigeons, p. 13.

In ix. 8. 3 Aristotle observes that the *φάττα* keeps faithful to her mate, and that both male and female take their turns in the work of incubation. So the Ring-dove is strictly monogamous; and "the male and female both take their turns in hatching the eggs and in feeding the young: the former sitting from six to eight hours, from about nine or ten in the morning to about three or four in the afternoon."—Morris iv. 162. However this trait is really common to all the Dove tribe.

"The *φάττα*," says Aristotle¹, "is not heard in the winter, but when the spring arrives then it begins to coo." "The well-known note of the cushat, its soft 'coo, coo-coo, coo-coo' begins towards the latter end of February and continues till October."—Morris iv. 160.

So again Aristotle (viii. 14. 5) observes that the *φάττα* assembles in large flocks when they arrive, and again when the time draws nigh for their departure. And every countryman must have noticed the large flocks of woodpigeons which are so conspicuous in the country side during spring and autumn.

Whilst therefore the *φάττα* is in the first instance identified with the woodpigeon as being τῶν περιστεροειδῶν μέγιστον, we find that the various characteristics ascribed to the one are equally true of the other.

¹ ἡ φάττα τοῦ μὲν χειμῶνος οὐ φθέγγεται· ἀλλ' ὅταν ἔαρ γένηται, τότε ἀρχεται φωνεῖν. —ix. 36. 3.

We have seen that Aristotle calls the *πέλεια*, *μέλαν*; but we have already noticed, in connexion with the *κύμνιδες*, that by *μέλαν* he does not mean the colour which we call black. And when we remember that in the *Odyssey* *μέλας* is a recognized epithet for *wine*¹, we can have no difficulty in concluding that the same epithet, as applied to the Stock-dove, refers to the dark vinous colour which has gained for it the specific name of *οινάς*. And although all doves have more or less "rosy feet," yet in none is the colour so bright and pronounced as in the Stock-dove. Aristotle specially applies to it the epithet *ερυθρόπους*; and I do not doubt that Aristophanes in using the same epithet is applying it to the same bird.

The Rock-dove is universally believed to be the original of our domesticated pigeons. "There can be no reasonable doubt" of the fact, says Macgillivray, in his delightful description of this bird, i. 275. And Aristotle² not only dwells strongly on the capacity of the *περιστερά* for domestication, but obviously uses the name as well for the tame pigeon as for the wild bird. And he gives a variety of details about the *περιστερά* which, though more or less common to all the Dove tribe, yet had no doubt been more closely observed among tame pigeons.

There remains only the *τρυγών*, the Turtle-dove. And this is sufficiently identified by the statement that it is the smallest of the Dove tribe. Aristotle (ix. 8. 3) mentions the fidelity of the woodpigeon and the turtle-dove to their mates.

The *φασιανός*, or *φασιανικός όρνις*, our *Pheasant* (*Phasianus Colchicus*, Gould, 247), derives its name from the circumstance that it was originally introduced into Europe from the regions surrounding the River Phasis in Colchis. It was domiciled in England before our Saxon ancestors arrived, having, it is supposed, been brought here by the Romans.

Athenaeus has two or three pleasant chapters about this bird, ix. 36-8. Myrtilus, one of the guests, has been holding forth at great length to the learned jurist Ulpian, another of the party (whom he addresses as

¹ *ἰν δέ οἱ ἀσκὸν ἔθηκε θεὰ μέλανος οἴνου.*—v. 265.
βῆν' ἀτὰρ αἶγιον ἀσκὸν ἔχον μέλανος οἴνου.—ix. 196.
κισσύβιον μετὰ χερσὶν ἔχων μέλανος οἴνου.—ix. 346.

² See i. 1. 13; v. 11. 1, 2; vi. 2. 10; 4. 2; ix. 8. 2; 36. 5.

ἀλβιογᾶστωρ Οὔλιπιανός), when he suddenly observes that by chattering to Ulpian he has lost the chance of helping himself to some φασιανικοῖ, which had been brought round and taken away again. Never mind, says Ulpian, if you will tell me whence you got that word ἀλβιογᾶστωρ, and what ancient writer makes mention φασιανικῶν ὀρνίθων, then to-morrow “early, I ween, in the morn¹,” as Homer says, not indeed “in my ships o’er the Hellespont” but on my feet to the market-place will I be borne, and there I will buy me a φασιανικός, and you and I will eat it.

Done, says Myrtilus; the word ἀλβιογᾶστωρ is used by the comedian Amphis; and mention of the φασιανικὸς ὄρνις is made by that most delightful Aristophanes in his Comedy of the Birds. For there two old Athenians, out of their desire for peace and quietness, are trying to find some city where they may live without troubles and lawsuits. And life with the birds taking their fancy, they go off to the birds; and all of a sudden they are frightened by some wild bird flying towards them, and amongst other things they say (citing lines 67, 68 about the Φασιανικός). Myrtilus next quotes the line in the Clouds τοὺς φασιανοὺς οὓς τρέφει Λεωγόρας, which he refers to *pheasants* and not to *horses*; and then proceeds to cite various passages from Aristotle, Theophrastus, Agatharcides, and other writers of repute.

Now then, he concludes, keep your promise, and buy the pheasant to-morrow; if you don’t, I won’t indeed prosecute you for swindling, but I will banish you to the River Phasis.

The τέτραξ—called by Aristotle vi. 1. 2 the τέτριξ and by the Latins *tetrao*—was of two kinds. The larger was our *Capercaillie* (*Tetrao urogallus*, Gould, 248). And in Pliny, at all τέτραξ events, the smaller was our *Blackcock* (*Tetrao tetrix*, Gould, 250). But the Blackcock is not now found in Greece: and it seems probable that in speaking of the smaller τέτραξ, Greek writers were referring to the bird now known as the *Greek partridge* (*Perdix saxatilis*, Gould, 261), called by some *tetrao rufus*, Dresser vii. 93.

¹ He is alluding to the passage in the ninth Iliad (359–61), where Achilles, rejecting the overtures of Agamemnon, declares his intention to sail home on the morrow:

Early, I ween, in the morn,	(Ye can see me if such be your wishes)
I in my ships will be borne	O’er the Hellespont swarming with fishes.

Pliny¹ says of these birds that "they have a trim shining brightness that becommeth and graceth them exceeding well in their perfect and absolute black hew, and their eiebrows painted as it were with deep scarlet." It would be impossible to describe more accurately the glossy plumage of both blackcock and capercaillie, and the remarkable "patch of bright scarlet" which extends immediately above the eye in each species, and which is a piece of naked skin like the wattles of a cock. Pliny proceeds to give some further details concerning the capercaillies. They are, says he, bigger than vultures, and not unlike them in colour. "And there is not a foule (setting the ostrich aside) that poiseth and weigheth more heavy than they. These breed in the Alpes² and the North countries. If they be mued up and kept in a pen, they lose their pleasant taste, and are no good meat."

In the Ninth Book of Athenaeus, Laurentius propounds a question to his fellow-guests, τὸν τέτρακα τί νομίζετε; *What do ye consider the τέτραξ to be?* His companions appear unable to get beyond the schoolboy answer, εἶδος ὀρνέου, *a sort of bird*. And Laurentius therefore himself proceeds to quote passages from various authors in which the τέτραξ is mentioned, and amongst them lines 882-4 of this play. And he observes that Alexander the Myndian, when he speaks of the τέτραξ in the second book of his work on "winged creatures," means not the large τέτραξ, but quite a small bird. For he writes: "The τέτραξ is about the size of a rook, of a brick colour, mottled with dingy spots and large stripes. And it feeds on fruits, and, when it lays an egg, it cackles³." [This must be

¹ Decet tetraonae suus nitor, absolutaque nigritia, in superciliis cocci rubor. Alterum eorum genus vulturum magnitudinem excedit, quorum et colorem reddit. Nec ulla ales, excepto struthiocamelo, maius corpore implens pondus, in tantum aucta, ut in terra quoque immobilisprehendatur. Gignunt eos Alpes et septentrionalis regio. In aviariis saporem perdunt.—x. 29. The translation in inverted commas is from Philemon Holland. This is that Holland who in the reigns of Elizabeth and James I translated Pliny, Livy, Suetonius Tranquillus, and many other Greek and Latin authors; and of whom the lines were written:

Philemon with's translations so doth kill us
That Suetonius cannot be tranquillous.

² Though not a true Alpine species, the capercaillie is still tolerably common in the mountains of Switzerland and North Italy, and in Greece; and breeds in the forests of Acarnania.—Dresser vii. 228.

³ τέτραξ τὸ μέγεθος ἴσος σπερμολόγῳ, τὸ χρῶμα κεραμεύς, ῥυπαράς στιγμαῖς καὶ

the Greek partridge.] Laurentius still finds his friends silent, and altogether in the dark about the bird ; but he has a surprise in store for them. He will show them the bird itself, for he has got one in a coop. He saw it when he was Caesar's Procurator in Mysia, and remembered that it was mentioned by the delightful Aristophanes. And while he was yet speaking a servant brought in the coop with the τέτραξ inside it. And the bird was bigger than the biggest cock, and in appearance like the Porphyrio ; and from its ears on each side it had wattles hanging, like a cock ¹ [alluding apparently to the scarlet patches mentioned above], and it had a harsh voice. And so when they had all admired the beauty of the bird, it was presently served up, cooked ; and its flesh was like the flesh of an ostrich.

There can be no doubt that this great τέτραξ is the magnificent Capercaillie, which after having been exterminated in Scotland has, by the fostering care of the Marquis of Breadalbane, again been planted in Perthshire, and may now be readily seen by the traveller, as I myself have seen it, in the regions between and surrounding Lochs Tay and Tummel.

The capercaillie and black grouse are closely connected, and freely interbreed with each other.

The ἀτταγᾶς is the *European Francolin* (*Francolinus vulgaris*, Gould, 259), a bird somewhat larger than a partridge, and much more splendidly coloured, the throat and breast being a ἀτταγᾶς deep black, save for a bright chestnut collar round the neck ; the back and wings yellowish brown, but every feather mottled with a deeper colour ; whilst the lower part of the body and the tail are spotted or barred with white in a very singular manner.

Its epithet "European" is rather a misnomer, since, though there is no doubt that it "formerly existed in Spain, Sardinia, Sicily, and the Greek Archipelago" (Dresser vii. 125), it does not seem to be found in any part of Europe now ; and is rapidly disappearing even from Asia Minor. Probably it was always more common in Asia Minor, and especially in Lydia, than in Greece ; and that is why the Romans called it *attagen Iomicus*, Horace, Epode ii. 54 ; Pliny x. 68 ; Martial xiii. 61. Its flesh is

μεγάλαις γραμμαῖς ποικίλος, καρποφάγος. ὅταν φθοκῇ δέ, τετράζει τῇ φωνῇ.—Athenaeus ix. 58.

¹ ἦν δὲ τὸ μὲν μέγεθος ὑπὲρ ἀλεκτρυόνα τὸν μέγιστον· τὸ δὲ εἶδος πορφυρίωνι παραπλήσιος. καὶ ἀπὸ τῶν ὠτων ἐκατέρωθεν εἶχε κρεμάμενα, ὥσπερ οἱ ἀλεκτρυόνες, τὰ κάλλαια.—Id.

very delicate¹, Mr. Gould says, and much esteemed in India. And he adds that, unlike the partridge, it exhibits a preference for moist and humid districts².

The best description of the *ἄτταγᾶς* left us by the ancients is that quoted by Athenaeus from Alexander the Myndian³. "It is a little bigger than a partridge, and speckled all over its back; and it is brick-coloured with a yellowish tinge. And it is caught by the hunters by reason of its weight and the shortness of its wings; and it loves to roll in the dust, and is prolific and granivorous."

The "amorous and wily" *πέρδιξ*, which, if not identical with our *Common Partridge* (*Perdix cinerea*, Gould, 262), is not distinguishable from it in any of its habits, is very frequently mentioned by Aristotle and other ancient writers; and the details which they give show that they had acquired an intimate knowledge of the character and habits of the bird. The trait which seems to have impressed them most was its affection for its young, and the artful devices with which it strives to decoy the hunter from their neighbourhood⁴. But instead of placing this trait to its credit, they upbraided it for being so unaccommodating to its pursuers, and declared that it was a *κακόηθες* and *πανούργον* bird.

Quails, though not found in great numbers in England, yet in warmer countries arrive in such prodigious flocks⁵ at the seasons of migration that they completely cover whole acres of ground; and are so fatigued with their journey—for the

¹ *ἄτταγᾶς ἥδιστον ἔψειν ἐν ἐπινικίοις κρέας*. Aristophanes in the *Pelargi*; cited by Athenaeus ix. 39. By *ἐπινίκια* he means the banquet given by the winner in the dramatic contest to celebrate his victory.

² Hence in *Wasps* 257 *τὸν πηλὸν ὥσπερ ἄτταγᾶς τυρβάσεις βαδίζων*. On which the Scholiast says *ὁ ἄτταγᾶς ὀρνέον ἐστὶν εὐρισκόμενον ἐν τοῖς ἔλαισι, καὶ τερπόμενον ἐν τοῖς πηλώδεσι τόποις καὶ τίλμασιν, ἡμεῖς δὲ ἄτταγήνα (attagen) αὐτὸν φαμέν*.

³ *μικρῶ μὲν μείζων ἐστὶ πέρδικος, ὅλος δὲ κατάγραφος τὰ περὶ τὸν νῶτον, κεραμεοῦς τὴν χρῶαν, ὑποπυρρίζων μᾶλλον. θηρεύεται δ' ὑπὸ τῶν κυνηγῶν διὰ τὸ βῆρος καὶ τὴν τῶν πτερῶν βραχύτητα* ἔστι δὲ κοινοτικὸς, πολύτεκνός τε, καὶ σπειρολόγος.—Athenaeus ix. 39.

⁴ See Aristotle ix. 9. 1. 2; Athenaeus ix. 41-3; Aelian iii. 16; Plutarch, *De Solertia Animalium*, xvi. 4; Pliny x. 51, and the quaint lines of Manuel Phile, xii. 25-41.

⁵ Tristram, *Natural History of the Bible*, p. 230; Saunders's *Yarrell* iii. 128; Morris iv. 230; Daniel's *Rural Sports* iii. 139, 140.

bird is shortwinged and, though small, plump and heavy—that at first they lie in heaps, and allow themselves to be taken by hand or trodden under foot. Vast migrations take place every spring and autumn. And the great multitude which, as we read in the Books of Exodus and Numbers, came up and covered the camp of the Israelites in the wilderness, when the Almighty “rained flesh upon them like dust, and feathered fowls like as the sand of the sea” were but acting in accordance with the habits of their kind.

The *ὄρνις* is our common *Quail* (*Coturnix dactylisonans*¹, Gould, 268). The interesting account which Aristotle gives of these birds (viii. 14. 5) is translated with but slight variations by Pliny x. 38. They were habitually domesticated at Athens, and trained for the fashionable amusement of *ὄρνυγοκοπία*. See the notes on Peace 788; Birds 1299.

The three birds which remain to be considered under the Order of *Rasores* are not European, and are therefore not to be found in any work on the “Birds of Europe”; but no difficulty arises as to their identification. If, as most naturalists suppose, the jungle fowl of Java is the origin of our domestic poultry, the latter in all probability, like the Peacock at a subsequent period, reached Europe through Persia. And this would account for the cock being called the Persian or Median bird. Cf. Varro, *De Re Rustica*, iii. 9.

In later times the ostrich was known as the *στρουθοκάμηλος* (Latin *struthiocamelus*), but that name, as Galen says², was *ἄγθες* to the ancients, *ὀνομάζουσι γὰρ αὐτὰς μεγάλας στρουθούς*.

Thus Aelian (ii. 27) says that *ἡ στρουθὸς ἢ μεγάλη* has thick shaggy wings, but cannot raise itself from the ground to soar into the air. However it runs with great speed, and uses its wings like sails to help it along. And cf. Xenophon, *Anabasis* i. 5. 2.

Aristotle, in the last chapter of his treatise *De Partibus Animalium*, says that the ostrich, which he calls *ὁ στρουθὸς ὁ Λιβυκός*, is an abnormal creature, for in some things it resembles a bird, and in others a

¹ The epithet *dactylisonans* is derived from the quail's note, which consists of three consecutive chirps, supposed to resemble a dactyl.

² *De Alimentorum Facultatibus* iii. 20. The addition of *κάμηλος* is intended to show the tall gawky stature of the ostrich. Compare the compound *καμηλοπάρδαλις* for the *giraffe*, and the expression *κάμηλον ἀμύνειν* in line 1559 of this comedy.

quadruped. To distinguish it from the quadruped, it has wings; but to distinguish it from the bird, it cannot fly; and so on.

The *Peacock* (ραῶς, *Pavo cristatus*) appears to have been originally a native of India¹; from those regions the ships of King ραῶς Solomon fetched, some think, their ivory, and apes, and peacocks; and in those regions peacocks are still found by English sportsmen in quite astonishing abundance. "Whole woods," says Captain Williamson in his great work on Oriental Field Sports (Plate 26, Peacock-shooting), "were covered with their beautiful plumage, to which a rising sun imparted additional brilliancy. And I speak within bounds when I assert that there could not be less than twelve or fifteen hundred pea-fowls of various sizes within sight of the spot where I stood for near an hour."

From India they seem to have been introduced into Central Asia²; and thence they were probably brought to Athens after the Persian, but before the Peloponnesian, War.

From the manner in which they are always mentioned by Aristophanes it is plain that in his time they were the greatest possible rarity. And with this all accounts agree. "For a long time," says Aelian v. 21, "they were very scarce; and at Athens were exhibited every new moon to persons who paid to see them. A pair of pea-fowl were valued at 1,000 drachmas." Athenaeus (ix. 58) cites several passages to show the extreme rarity of the bird.

But in the following century—and especially, we may suppose, after the Asiatic conquests of Alexander—they became more plentiful, and Antiphanes (cited by Athenaeus, *ubi supra*) says of them:

Once we thought a brace of peacocks was a goodly sight and rare;

Now they come like quails amongst us; now we see them everywhere.

And thenceforward they were extremely common in both Greece and Italy.

¹ Aelian v. 21; xi. 33; xiii. 18; xvi. 2.

² St. Gregory Nazianzen (Orat. xxviii. 24) calls the Peacock *ὁ ἀλαζὼν ὄρνις καὶ Μηδικός*.

Order IV. GRALLATORES (Walkers on Stilts, Waders).

γέρανος.	τροχίλος.
έρωδις.	φαληρίς.
πελαργός.	πορφυρίων.
φοινικόπτερος.	πορφυρίς.
χαραδρις.	κρέξ.
ιβις.	όρνυγομήτρα.

The graceful and elegant γέρανος, our *Crane* (*Grus cinerea*, Gould, 270), has always impressed mankind rather by its remarkable migrations than by any other characteristic. Many legends γέρανος gathered around these great migrating birds, as that at the southern end of their journey, in Ethiopian regions, they settled among, and fought with, a little race of Pygmies. And again, that as they voyaged through the windy sky, they steadied themselves with stones, which they had swallowed by way of ballast.

Aristotle several times mentions the migrations of the crane.

"Some animals," he says, "change their quarters, migrating after the autumnal equinox from Pontus and the cold regions, fleeing the approaching winter; and after the vernal equinox from the warm regions to the cold, dreading the great heat; and some migrate but a short distance, but others from the ends of the world, so to say: and this is the case with the cranes who migrate from the Scythian plains to the marshes beyond Egypt, whence the Nile issues. And this is the district about which the Pygmies dwell. For the story about the Pygmies is not a myth, but in very truth there is a Lilliputian race, men and horses too, who dwell in caves¹."

And again:—

"The cranes, as already mentioned, migrate from one end of the world

¹ τὰ μὲν ἐκ τῶν ἐγγύς τόπων ποιούμενα τὰς μεταβολὰς, τὰ δὲ καὶ ἐκ τῶν ἐσχάτων ὡς εἰπεῖν. οἷον αἱ γέρανοι ποιοῦσι· μεταβάλλουσι γὰρ ἐκ τῶν Σκυθικῶν πεδίων εἰς τὰ ἔλη τὰ ἄνω τῆς Αἰγύπτου, ὅθεν ὁ Νεῖλος ρεῖ. "Ἔστι δὲ ὁ τόπος οὗτος, περὶ ὃν οἱ Πυγμαῖοι κατοικοῦσιν· οὐ γὰρ ἐστὶ τοῦτο μῦθος, ἀλλ' ἔστι κατὰ τὴν ἀλήθειαν γένος μικρὸν, ὥσπερ λέγεται, καὶ αὐτοὶ καὶ οἱ ἵπποι, τραυλοῦνται δ' εἰς τὸν βίον.—viii. 14, 1, 2. About the Cranes and Pygmies see also the simile at the commencement of the third Iliad; Juvenal xiii. 167-70; Pliny x. 30. The existence of these Pygmies, long denied by sceptics and superior persons, is now placed beyond a doubt by the discoveries of H. M. Stanley and others. Some of them have recently been brought to England.

to the other. But the story about the stone is a fiction ; for it is said that they carry a stone as ballast, which, when they throw it up, is useful for the testing of gold¹."

And in Book IX. chap. 11 he describes the sagacity with which they conduct their migrations. The account in Dionysius, de Avibus, ii. 17, is a mere paraphrase of this ; but the writer affirms, as does the Scholiast on line 1187 of this play, that they do carry stones, not indeed as ballast, but in order to ascertain, by dropping them, whether they are passing over land or sea.

All writers notice the *κλαγγή* of the cranes ; which modern naturalists describe as a clear, loud, trumpet-like note, heard before the birds are seen. Aelian (i. 44) says it is a sign of rain.

Aristotle recognizes three kinds of herons, *έρωδιός* ; one of a cinereous colour, the type of which is the *Common Heron* (*Ardea cinerea*. Gould, 278) ; another white, which is the Egret, the *Great Egret* (*Ardea alba*, Gould, 276), and the *Little Egret* (*Ardea Garzetta*, Gould, 277) ; and the third, starred or spotted, which is the *Bittern* (*Botaurus stellaris*, Gould, 280).

In his eighth Book he says² : "Some birds dwell about marshes and rivers, as the heron and the white-heron ; the latter is smaller than the former, and has a broad, long bill." It is obvious that in this passage the *λευκερωδιός* cannot be the Great Egret, which is the largest of all the herons. The description seems to apply to the *Spoonbill*, to which Linnaeus accordingly gave the name of *Leucorodius* (*Platalea leucorodia*, Gould, 286).

In the ninth Book Aristotle mentions all three kinds³. "Of herons there be three sorts, the cinereous, the white, and that called the starred (*ἀστερίας*)."

And again, more fully⁴. "The cinereous heron is a resourceful bird,

¹ τὸ δὲ περὶ τοῦ λίθου ψεῦδός ἐστιν· λέγεται γὰρ ὡς ἔχουσιν, ἔρμα, λίθον δὲ γίνεται χρήσιμος πρὸς τὰς τοῦ χρυσοῦ βασιάνους, θαν ἀνεμέσωσιν.—viii. 14. 5. See also Aelian ii. 1 ; iii. 13, 14 ; Phile xi.

² περὶ τὰς λίμνας ἔνιοι καὶ τοὺς ποταμούς, οἷον ἔρωδιός καὶ ὁ λευκερωδιός· ἔστι δὲ οὗτος τὸ μέγεθος ἐκείνου ἐλάττων, καὶ ἔχει τὸ ρύγχος πλατὺ καὶ μακρόν.—viii. 5. 6. The *λευκερωδιός* must not be confounded with the *λευκὸς ἔρωδιός*.

³ τῶν ἔρωδιῶν ἔστι τρία γένη, ὃ τε πέλλος (cinereous), καὶ ὁ λευκός, καὶ ὁ ἀστερίας καλούμενος.—ix. 2. 8. Pliny (x. 79) merely appropriates, without translating, this passage, "*Ardeolarum tria genera : leucon, asterias, pellos.*"

⁴ τῶν ἔρωδιῶν ὁ μὲν πέλλος εὐμήχανος καὶ δειπνοφόρος καὶ ἔπαγρος· ἐργάζεται δὲ

clever at catching, and carrying off its prey. It works by day. Its colour however is poor, and its stomach always relaxed. Of the two other kinds (for there be three species) the white heron is beautifully coloured, and builds its nest and lays its eggs very neatly in trees; and it inhabits swamps and marshes, and flats and meadows. And the *αστερίας*, which is nicknamed the "Sluggard," is fabled to have sprung of old time from slaves; and, in accordance with its nickname, it is the most sluggish of all the herons."

This is a very accurate description, so far as it goes, of the herons mentioned above. The observation that the common heron works by day is no doubt intended to contrast that bird with the bittern, which does not begin to bestir itself until the dusk of the evening¹. The beautiful snow-white plumage of the egret is familiar to everybody. And the bittern, the only heron to which the epithet *αστερίας* could be applied, is also by far the most sluggish of these birds, flying heavily like an owl, and, even when flushed, immediately dropping again into its cover. "They will allow themselves to be almost trodden upon," says Mr. Morris, "before they attempt to escape. They do not fly far at a time, if disturbed, and then at a dull and flagging pace."

Dionysius (ii. 8) had observed the fact that the herons do not dive after their prey like other waterbirds; but stand and fish in shallows, taking care to stay in such a position that their shadows do not fall upon the water. He notices too that some have plumes, and some have not; that though they spend their time in the water, they always build their nests on the dry

τὴν ἡμέραν τὴν μέντοι χρόαν ἔχει φαύλην, καὶ τὴν κοιλίαν αἰεὶ ὑγράν. τῶν δὲ λοιπῶν δύο (τρία γὰρ γένη ἐστὶν αὐτῶν) ὁ μὲν λευκὸς τὴν τε χρόαν ἔχει καλὴν, καὶ νεοττεύει καὶ τίκτει καλῶς ἐπὶ τῶν δένδρων. νέμεται δ' ἔλη καὶ λίμνας καὶ πεδία καὶ λειμῶνας. ὁ δ' ἀστερίας, ὁ ἐπικαλούμενος ὄκνος, μυθολογεῖται μὲν γενέσθαι ἐκ δούλων τὸ ἀρχαῖον· ἐστὶ δὲ κατὰ τὴν ἐπωπυμῖαν τούτων ἀργότατος.—ix. 17. 1.

¹ The *έρωδις* which Pallas Athene, in the tenth Iliad, sent as a favourable sign to Diomed and Odysseus, as they started beside the River Simois on their midnight expedition to the Trojan camp, was no doubt intended to be a bittern. They did not see it, the night was too dark for that; but they heard it booming on their right. The Scholiast asks, Why did she send a heron? Why not a *γλαῦξ*, her own special bird? And he returns answer to himself, Because the heron loves to dwell in marshy and swampy places.

And to rightward did Pallas Athene send, to their path full nigh,
A heron beside them flying: they saw it not with the eye

Through the mirk of the black dark night; howbeit they heard its cry.—W&A.

land ; and that they are protected by sailors because they are believed to give warning of approaching gales.

The name *πελαργός*, by which the Greeks denoted the stork, is said to mean the black and white bird (*πέλλος*, *ἀργός*), a name *πελαργός* appropriate enough whether applied to the *White Stork* (*Ciconia alba*, Gould, 283), which is everywhere pure white, except the lower part of its wings which are of a glossy black ; or to the *Black Stork* (*Ciconia nigra*, Gould, 284), which is everywhere glossy black with various metallic reflections, except the lower part of its body, which is pure white.

The characteristic for which the stork has been mostly noted both in ancient and in modern days is the reciprocal affection exhibited between the parent birds and their young.

"Now about the storks," says Aristotle¹, "it is a very widespread belief that the old are in their turn fed and maintained by the young."

The same account is given by Aelian, Plutarch, Pliny, Phile, and many others.

Many modern anecdotes relating to the family affection of the storks will be found in Buffon xviii. 277, and Bishop Stanley's History of Birds.

The *Common Flamingo* (*Phoenicopterus ruber*, Gould, 287), though not unknown, is a very rare bird in Greece. Heliodorus *φοινικόπτερος* (vi. 3) calls it *Νεῖλωος φοινικόπτερος*, and it is nowhere so common as in North-east Africa. In Dresser's Birds vi. 347, Mr. Salvin speaks of the magnificent spectacle in Tunis of a thousand or more of these beautiful birds rising from the water at one time, the whole mass from the colour of their expanded wings looking like an animated rosy cloud. And a similar description is quoted by Mr.

¹ *περὶ μὲν οὖν τῶν πελαργῶν, ὅτι ἀντεκτρέφονται, θρυλεῖται παρὰ πολλοῖς.—ix. 14. 1. τρέφειν μὲν τοὺς πατέρας πελαργοὶ γεγηρακότας καὶ ἐθέλουσι, καὶ ἐμελέτησαν.—Aelian iii. 23. οἱ γὰρ πελαργοὶ τρέφουσι τοὺς πατέρας.—Plutarch, de Solertia Animalium, chap. 4. "Storks keep one nest still from yeare to yeare, and never change ; and of this kind nature they are that the yong will keep and feed their parents when they be old, as they themselves were by them nourished in the beginning."—Pliny x. 32 (Holland's translation).*

*ἀλλ' οἱ πελαργοὶ τοὺς ἑαυτῶν φιλάτους
ἐν ἀφρόνοις τρέφουσι ταῖς χορηγίαις.
οἱ φίλτατοι δὲ τοὺς γονεῖς μετὰ χρόνον
ἀντιτρέφουσιν αὐτοὺς, ὥς εὐεργέτας.—Phile vii.*

Dresser in the same page from Mr. C. A. Wright. And in Mr. Barham Zincke's *Egypt*, p. 439, there is a description, to much the same effect, of several flocks of flamingoes which he saw flying along the banks of the Nile.

By the Romans, after they had possessed themselves of Tunis and Egypt, the flamingo was domesticated, and kept for the table. A *phoenicopterus ingens* is mentioned by Juvenal xi. 139, together with hare, venison, pheasants, and other dainties, as a dish with which an accomplished carver would naturally have been instructed to deal. Indeed the flamingo is more frequently mentioned by Latin than by Greek writers.

Martial (iii. 58), describing to his friend Bassus the various domesticated beasts and birds to be found on a farm at Baiae, enumerates amongst other things the peacock, goose, and flamingo :

vagatur omnis turba sordidae cortis,
argutus anser, gemmeique pavones,
nomenque debet quae rubentibus pennis.

And in another epigram he writes this inscription for a flamingo's utterance :

Dat mihi penna rubens nomen; sed lingua gulosis
Nostra sapit; quid si garrula lingua foret?—xiii. 71.

For "Apicius, the most riotous glutton and belly god of his time, taught men first that the tongue of *Phoenicopterus* was a most sweet and delicate piece of meat," Pliny x. 68 (Holland's translation), Cf. Suetonius, Vitellius, chap. 13.

Linnaeus identifies the *χαράδριος* with our Plover; and *Charadriidae* is the recognized scientific name of the Plover family.

Aristotle says that it gets its food by the sea (viii. 5. 7); *χαράδριος* and that¹ it makes its dwelling in torrent beds, and clefts, and rocks; that its colour and voice are insignificant; and that it comes out at night, and disappears in the daytime. Aristophanes in the present play classes it with the river-birds.

Those who are not content with merely identifying the *χαράδριος* with

¹ τὰς δ' οἰκίσσεις οἱ μὲν περὶ τὰς χαράδρας καὶ χηραμούς ποιοῦνται καὶ πέτρας, οἷον ὁ καλούμενος χαράδριος· ἔστι δ' ὁ χαράδριος καὶ τὴν χροάν καὶ τὴν φωνὴν φαῦλος φαίνεται δὲ νύκτωρ, ἡμέρας δ' ἀποδιδράσκει.—ix. 12. 1. It indeed derives its name from its habit of haunting *χαράδρας*. Plato's expression *χαράδριαῦ βίος* (Gorgias, chap. 48, 494 B) refers to the bird's way of drinking a quantity of water, and then ejecting it again.

the plover, but would also ascertain with what particular kind of plover the name was specially associated by the Greeks, are really essaying a vain task. For the progress of Ornithology involves the perpetual subdivision of one large class into several smaller ones; and the old naturalists, thinking only of the one large class, would attribute to it sometimes properties belonging only to one, and sometimes properties belonging only to another, of the smaller classes into which it is now divided.

Buffon and others consider the *χαλαδριὸς* to be the Ringed Plover, sometimes called the *Ring Dottrell* (*Charadrius hiaticula*, Gould, 296): which no doubt answers very well to much that is said of the *χαλαδριὸς*. Gesner and others would identify it with the Norfolk Plover, otherwise the *Thick-kneed Bustard* (*Oedicnemus crepitans*, Gould, 288), for which there seems less reason. But the *χαλαδριὸς* mentioned in the passages to which I am about to refer can be nothing but the *Golden Plover* (*Charadrius pluvialis*, Gould, 294).

The *χαλαδριὸς*, says Aelian, "has this gift which is by no means to be despised. If a man sick of the jaundice look keenly at the bird, and the bird return the gaze unflinchingly, as though they were mutually angry, the man will be cured of the disease."—xvii. 13.

Plutarch gives a similar account. "People who have the jaundice," he says, "are cured by gazing at a *χαλαδριὸς*. For the bird is of such a nature and temperament that it draws out and attracts the disease, welling out like a stream through the eyesight. Wherefore the *χαλαδριὸς* does not look at, or endure, jaundiced persons: but shuts its eyes, and turns away; not from any unwillingness to cure them, but because it is hurt, as if by a blow."—Quaest. Sympos. v. 7. 2 (8). The same story is repeated by Suidas, and the Scholiasts on Plato and Aristophanes, who add that as the cure was effected by merely looking at the bird, dealers kept the *χαλαδριὸς* out of sight; and quote a line of Hipponax which, as amended by Ruhnken on Timaeus s.v. *χαλαδριὸς*, runs *Καὶ μὴν καλύπτεις. μῶν χαλαδριὸν περνᾷς*; Now Pliny calls the *χαλαδριὸς* itself by the name of *ἰκτερος* (that is, *jaundice*); for there is not a shadow of reason to suppose that he is speaking of any other bird. And he says (I quote from Holland's translation):

"A bird¹ there is, called in Greeke *Icterus*, of the yellow colour which the

¹ *Avis icterus vocatur a colore quae, si spectetur, sanari id malum tradunt, et avem mori.*—Pliny xxx. 28. *Ἰκτερός τις ὄρνις ἀπὸ τῆς χροιάς ὀνομάζεται, ὃν εἰ τι*

feathers carry, which if one that hath the jaundise do but looke upon, he or she shall be presently cured thereof, but the poore bird is sure to die for it."

Now this can only be the *Golden Plover*: and indeed the whole legend about the cure of the jaundice in all probability arose from the resemblance which the bird's colour was supposed to bear to the complexion of a person suffering from that disease.

On the other hand the artful little device attributed to the *χαραδριός* in line 266 of this play, though more or less common to other plovers and indeed to various birds is, by us at least, especially attributed to the green Plover, or *Lapwing* (*Vanellus cristatus*, Gould, 291).

While therefore we can safely assert that *χαραδριός* is properly translated by *Plover*, we cannot go further and identify it with any particular kind of Plover.

The *glossy Ibis* (*Ibis falcinellus*, Gould, 301), though an occasional visitor to most European countries, including our own, and consequently finding a place not only amongst the Birds *ἰβίς* of Europe, but even amongst the Birds of Great Britain, is more especially an Egyptian bird, and therefore the Scholiast on line 1296 of this play, explaining why the nickname *ἰβίς* should have been given to Lycurgus, says ἡ ὡς Αἰγυπτίῳ ἡ ὡς μακροσκελεῖ.

There were two birds¹ of this name in Egypt, the white Ibis, and the black Ibis. The former is the sacred Ibis: the latter the glossy Ibis, which in England, where it was formerly more common than it is now, obtained the title of the *Black Curlew*. The epithet *Black* however very inadequately expresses the splendid colouring of the glossy Ibis.

The name *τροχίλος* signifies merely a *Runner*; and it seems not improbable that it was applied indiscriminately to all "those busy active flocks of little birds" comprising *τροχίλος* plovers, sandpipers, dunlins, curlews, and the like which are so often seen running with almost incredible celerity beside the waves, in search of shrimps, sea-worms, and small shellfish. See the description given by Bishop Stanley, chapter xv.

The name is found first in Hdt. (ii. 68)², where it is applied to the little bird of the Nile which flies into the crocodile's mouth and picks out *πάθει τούτῳ τις ἀνὴρ ἐχόμενος ἴδοι, φύξεταί πᾶσαν αὐτίκα τὴν νόσον*.—Dionysius, de Avibus, i. 17.

¹ Hdt. ii. 75, 76; Aristotle ix. 19. 6.

² See also Aristotle ix. 7. 3; Aelian iii. 11; viii. 25; xii. 15.

the leeches and insects which infest it. And this bird is known to be the Zic-zac or *Spur-winged Plover* (*Pluvianus spinosus*, Gould, 298), or its congener, the *Black-headed Plover* (*Pluvianus Aegyptus*). See Dresser vii. 522, 542.

This, of course, is not the European τροχίλος, but the application of the name to the Egyptian plover clearly indicates the class of birds which the Greeks would employ it to describe. And this is still more conclusively shown by the description of the τροχίλος in the Paraphrase of Dionysius.

τροχίλοι, it is there said¹, "are of the number of amphibious birds, and run along the beach with such celerity that their running is more speedy than flying; and it is from this that they derive their name. Large fish they do not attempt to assail; small crustacea, and whatever else the waves throw up on the beach, are enough for them. And the male birds feed by themselves, and likewise the females by themselves."

The last sentence contains a very natural misapprehension. The division is one of *age*, not of *sex*. The old birds go together, and the young birds go together.

This peculiarity is specially marked in the case of the *Dunlin* or *Purre* (*Tringa variabilis*, Gould, 329). Speaking of the Dunlin, Morris (vi. 57) says: "It is worthy of observation that the old and young birds are hardly ever known to migrate in mixed groups, but always keep each to themselves." And Dresser (viii. 27): "When the young are able to take care of themselves they flock together; and during passage one often sees flocks composed almost entirely of young birds."

Of the whole genus (*Tringa*) Mr. Dresser observes (viii. 9): "They frequent muddy and damp localities both inland and on the sea-coast, some species being especially partial to the latter. They walk and run with ease, some being very nimble on foot; and one may often see them following the receding waves, picking up food, and running back to avoid the water as it returns. Almost all the species wade in search of food, and are able, in case of need, to swim. They associate in large flocks

¹ καὶ οἱ τροχίλοι δὲ τῶν ἀμφιβίων ὀρνέων εἰσὶ, καὶ πρὸς τοῖς αἰγιαλοῖς τρέχουσιν οὕτω πολλάκις ὥς ὀξύτερον αὐτῶν τῆς πτήσεως εἶναι τὸν δρόμον· ἔχουσι γὰρ καὶ τὴν προσηγορίαν ἐντεῦθεν. τοῖς μεγάλοις δ' οὐκ ἐπιχειροῦσιν ἰχθύσιν, ἀλλ' ἀπόχρη θήρα καρκινάδος αὐτοῖς, ἢ συλλαβεῖν ἄλλο τι τῶν ὅπου πρὸς τοὺς αἰγιαλοὺς ἐκφέρει τὰ κύματα. νέμονται δ' οἱ ἄρσενες μετ' ἀλλήλων, καὶ χωρὶς πάλιν αἱ θήλειαι.—ii. 8.

both with other species and with other individuals of their own species. They feed on insects, worms, minute shellfish, &c., and collect their food either on the shores of lakes and rivers or on the sea-coast."

They are very plentiful about the great lakes of Boeotia; and we may remember that, in the time of Aristophanes, τροχίλοι formed an important portion of the produce sent by Boeotia to the Athenian market, Ach. 876; Peace 1004.

So much for the genus; of the Dunlin in particular Mr. Dresser observes (viii. 26): "The Dunlin frequents the muddy shores of estuaries near the coast; sometimes the shores of inland waters, morasses, &c., but always such places as are entirely open and free from trees or bushes, and especially where the soil is muddy and not sandy. I have often seen them feeding close to the edge of the water, following the wave as it recedes, and running swiftly out of the way as it again advances; but a large expanse of mudflat appears to be their most congenial haunt. They feed on small crustaceans, marine worms, and insects of various kinds." To the same effect Morris vi. 58, and indeed all ornithological writers.

Another circumstance may be mentioned—that, besides the separate flocks of old and young birds, there are said to be two races of Dunlin, of different sizes, which keep in separate flocks (Saunders's Yarrell iii. 379).

It may be added that they are considered very good for the table.

Moreover whilst the Plover proper has a comparatively short stumpy bill, the Dunlin has a remarkably long one, so justifying the exclamation which the travellers make on its first appearance in this play, Ἀπολλὼν ἀποτρόπαιε τοῦ χασμήματος. For of course the longer the bill the wider the gape.

While therefore it is probable that the name τροχίλος was applied indiscriminately to all birds of this sort—πολλὰ γὰρ τῶν τροχίλων γένη, Aelian xii. 15—yet the Dunlin seems well qualified to be considered a typical τροχίλος.

And if the Dunlin is really the τροχίλος, it is a curious coincidence, having regard to the part which the τροχίλος takes in this play, that from its habit of dancing attendance on the larger Plovers, it goes in some parts of the country by the name of the Plover's page (Saunders's Yarrell iii. 381; Morris vi. 56).

The φαληρίς or φαλαρίς, our Coot (*Fulica atra*, Gould, 338), was by the

ancients commonly, and not unnaturally, reckoned among the ducks.

Athenaeus¹ says that it has a narrow beak (that is, for
 φαληρίς a duck), and is rounder in form; also that it is ash-coloured
 below and somewhat blacker above. Aristotle (viii. 5. 8)

includes it in his list of web-footed birds, τῶν στεγανοπόδων; but this is an error; it is really what is called *lobe-footed*, that is to say, its toes are "edged with broad scalloped membranes." It was domesticated, Varro tells us, by the Romans (De Re Rustica iii. 11).

The πορφυρίων, still called by the same name *Porphyrio* (Porphyrio hyacinthinus, Gould, 840), is a member of the Rail family.

πορφυρίων It was formerly reckoned among the Gallinules, but there are several slightly different varieties of the bird; and the Porphyrians are now made into a distinct species by themselves. Its plumage is one mass of purple, or rather deep blue varying from turquoise to indigo. Its unfeathered parts—the bill, legs, and feet—are all red; the bill sealing-wax red, the legs and feet fleshy red. "Rostra iis et praelonga crura rubent," says Pliny, quite accurately, x. 63. Its name is of course derived from its purple plumage (Aelian iii. 42), but it happens to be the same as that of the mightiest of the giants, *minaci Porphyrio statu*; a coincidence on which Peisthetaerus plays in lines 1249–52 of this comedy, and which is also the subject of an epigram of Martial². In modern times the earlier observers mentioned it as still found in Greece, but it has not been noticed there by more recent ornithologists. It is, however, tolerably plentiful in many parts of the Mediterranean littoral, European as well as African.

The fullest description of the bird is that quoted by Athenaeus from Aristotle³. "Aristotle says that the porphyrio is not web-footed and is

¹ ἡ δὲ φαληρίς, καὶ αὐτὴ στενὸν ἔχουσα τὸ ῥύγχος, στρογγυλοτέρα τὴν ὄψιν οὖσα, ἔντεφρος τὴν γαστέρα, μικρὴ μελαντέρα τὸν νῶτον.—ix. 52.

² Nomen habet magni volucris tam parva gigantis (xiii. 78); a line which, detached from its context, might be rendered

What diverse meanings hath the selfsame word;
 So great a giant, and so small a bird.

³ Ἀριστοτέλης τε σχιδανόποδά φησιν αὐτὸν εἶναι, ἔχειν τε χρῶμα κνάνεον, σκέλη μακρὰ, ῥύγχος ἡργμένον ἐκ τῆς κεφαλῆς φοινικοῦν, μέγεθος ἀλεκτρύνος, στόμαχον δ' ἔχει λεπτόν διὰ τῶν λαμβανομένων εἰς τὸν πόδα ταμείνεται μακρὰς τὰς ψωμίδας, κάπτων δὲ πίνει. [πενταδάκτυλός τε ὢν, τὸν μέσον ἔχει μέγιστον].—ix. 40. The words in brackets are undoubtedly spurious. See Schneider on Aelian iii. 42; Schweig-

of purple plumage, and has long legs ; and that its bill, commencing from its very head is bright red ; and that it is of the size of a domestic cock ; and has a narrow gullet ; on which account it divides its food into little bits and drinks by mouthfuls." The expression *commencing from its very head* does not mean merely, as Casaubon explains it, "non extremum tantum illi rostrum puniceum est, sed totum omnino." It refers to the fact that, like the coot and some other birds, the porphyryon has a *frontal plate*, and that this frontal plate, as well as the bill itself, is sealing-wax red : so that the bill appears to commence far up in the head.

We are told by Athenaeus (ix. 40) that Callimachus, in his book upon Birds, distinguished the *πορφυρίς* from the *πορφυρίων*. But the only distinction is that the latter is the male, and the *πορφυρίς* former the female bird. These are the regular terminations to distinguish the sexes, like *ἀμπελίων*, *ἀμπελίς*, and *χλωρίων*, *χλωρίς*.

The *κρέξ* is our *Corncrake* or *Landrail* (*Gallinula crex*, Gould, 341), and if our name *crake* is not itself derived from *κρέξ*, both names have been formed to imitate its harsh grating call "*crak, κρέξ crak ; crak, crak.*" "Its cry, resembling the syllables *crek, crek, crek*, may be heard at all times of the day, but more especially early in the morning, and late in the evening."—Dresser vii. 295. "The well-known note of the corncrake, *crake, crake ; crake, crake* is begun to be heard when summer is at last fully established."—Morris vi. 70. It is a very singular fact that (in countries where quails abound at certain seasons), so soon as the note of the corncrake is heard in the long grass, the quails at once make their appearance. And we cannot wonder therefore that both in ancient and in modern times it has been *ὀρνυγομήτρα* popularly imagined to be the companion or guide of the quails. Hence the Greeks called it *ὀρνυγομήτρα*¹ ; hence it is called in

haeuser ad loc. The latter refers to Aristotle's statement, *De Partibus Animalium* iv. 12 ad fin. *τετραδάκτυλοι εἰσι πάντες οἱ ὀρνυθες*. As to *κάπτων πίνει*, cf. Aristotle viii. 8, 1 ; Pliny x. 63.

¹ Aristotle viii. 14. 5, 6. Aristotle's account is copied by Pliny x. 33. And Holland's translation of the latter passage will serve also as a translation of the former. "As touching Quails, therefore, they alwaies come before the Cranes depart. A little bird it is, and while she is among us here, mounteth not aloft in the aire, but rather flieth below neere the ground. The manner of their flying is like the former [i.e. Swans and Geese] in troupes. When the south wind blowes, they never flie ; for why ? it is a moist heavy and cloggie wind, and that

Italy, *re di quaglie*; in France, *roi des cailles*; in Germany, *Wachtelkönig*; in Spain, *guion de las codornices*; and with ourselves, *King of the Quails*.

"In Meadows, from the time the Grass is grown until cut, there issues from the thickest part of the Herbage a Sound, expressing the word *crek, crek, crek*, and which is a noise much like that made by stripping forcibly the teeth of a large Comb under the fingers; as we approach, the Sound retires, and is heard fifty paces off; it is the *Land Rail* that emits this Cry, and begins to be heard about the second week in *May*, at the same time with the *Quails*, which it seems ever to accompany, and from being less common and larger, has been deemed their Leader, and therefore called the *King of the Quails*."—Daniel's Rural Sports, iii. 134.

Order V. NATATORES (Swimmers).

χῆν.	κολυμβίς.
κύκνος.	πελεκᾶς.
χηναλώπηξ.	πελεκίνος.
πηνέλοψ.	καταράκτης.
νήττα.	ἐλασᾶς.
βαस्कᾶς.	λάρος.

By far the most common geese observed in the Hellenic regions are those with which we also are most familiar in England, viz. χῆν the large *Grey Lag Goose* (*Anser palustris*, Gould, 347) from which our domestic goose is supposed to be derived; and the somewhat smaller, and very gregarious *Bean Goose* (*Anser segetum*, Gould, 348). The mighty flock of geese which Homer describes (*Iliad* ii. 459–63) must have been composed of the latter species. The Achaeans, it is said, pour forth to the battle-muster,

as the myriad tribes of the flying fowl of the air,
The armies of geese, of the cranes, of the long-necked swans snow-fair,

they know well ynough. And yet they willingly chuse a gale whensoever they flie, by reason that their bodies are too weightie (in comparison of their wings) to beare them up; and besides, their strength is but small. Commonly, therefore, they chuse a Northerne wind to flie with; and they have one mighty great Quaile called *Ortygometra*, to lead the way and conduct them as their captain." A "mighty great Quaile" is Philemon's own guess, and a mighty bad one; though he may have been misled by Hesychius, ὀρτυγομήτρα ὄρνυξ ὑπερμεγέθης. Pliny does not go on to explain the word, but Aristotle does: ἡ δὲ ὀρτυγομήτρα παραπλήσιος τὴν μορφήν τοῖς λιμναίοις ἐστί.

fly hither and thither over an Asian mead, around the streams of Cayster glorying in their wings,

As with clangour and clashing they settle; the whole mead ringeth again.—WAY.

Their manner of flight is well described by Pliny x. 32.

Tame geese are twice mentioned in the *Odyssey*: each time as representing the suitors, while Odysseus is represented by the eagle which kills them. In xv. 160–5 it is an *omen*. An eagle is seen carrying off a tame goose from the courtyard, *χῆνα ἡμερον ἐξ αὐλῆς*, and Helen at once interprets it of the near return of Odysseus, and the vengeance which he will wreak upon the suitors. In xix. 535–58 it is a *dream*, which Penelope asks the stranger to interpret, not knowing that she is speaking to Odysseus himself.

I have twenty geese, and they come to the water-trough to feed
On the wheat that I cast them.

But she dreamed that a mighty eagle came and killed them all and soared away to the sky.

And I wept and I shrieked in my dream for sorrow and sore dismay.
And around me thronging came the fair-tressed daughters of Greece,
At my piteous lamenting because that the eagle had slain my geese.

But the eagle returned, and speaking with a man's voice declared that he was Odysseus, and the geese the suitors. And with that she awoke.

And I looked, and lo, the geese in the courtyard full in view
Pecking their wheat at the trough, as before they were wont to do.—WAY.

Aristotle mentions two sorts of geese, *ὁ χῆν* and *ὁ μικρὸς χῆν ὁ ἀγελαῖος* (viii. 5. 8). And a little later, the *χῆν ὁ μικρὸς* is included in a list of the gregarious birds (viii. 14. 6). That the *χῆν* is, or includes, the grey lag goose is certain, but whether the bean goose is also included under that name, or is the *χῆν ὁ μικρὸς*, is extremely uncertain. On the one hand, it is strange that a goose, which is only a trifle less than the largest, should be called the "little" one. On the other hand, there is no smaller goose which could be called the "gregarious" goose in contradistinction to this. However this is a matter about which we need not trouble ourselves.

The Greeks do not seem to have distinguished between the *Cygnus olor*, the *Mute Swan* (*Cygnus mansuetus*, Gould, *κύκνος* 354), of which kind are our domesticated swans, and the Wild Swan, or *Whooper* (*Cygnus ferus*, Gould, 355). Nor is this surprising ;

for there is little or no external difference between the two species, except as regards their bills, and except that the Whooper is the smaller bird.

Nothing is more strange in ancient ornithology than the great value which the Greeks set upon the melody of the swan, and especially of the dying swan. They regarded the nightingale, the swan, and the swallow as a musical trio of incomparable excellence. Their poets are never tired of celebrating the holy minstrelsy of the swans who loved to chant the praises of Phoebus, as they sat on the mounds by the side of the swirling river¹; and who were, to Callimachus, Μουσάων ὄρνιθες, ἀοιδότατοι πετεηνῶν (Hymn. in Del. 252). Even Aristotle (ix. 13. 2) says that they are musical birds, and are especially given to sing when they are about to die. But Alexander the Myndian², who was no mean naturalist, declared that he had been at the death of many swans, and never heard them sing. And Pliny observes that people tell of the mournful song of the dying swan; but that, after sundry experiments, he thinks there is no truth in the story. And in Epistle 114 of St. Gregory Nazianzen the swans, rallied by the swallows for keeping their musical powers to themselves, reply with a proverbial saying, τότε ἄσσονται κύκνοι, ὅταν κολοιοὶ σιωπήσωσιν. In the same Epistle the writer seems to fall in with the opinion of those who attribute the swan's music to the whistling of the breeze through its wings. "Our music will be heard," say the swans, ὅταν ἀνῶμεν τῷ Ζεφύρῳ τὰς πτέρυγας, ἐμπνέειν ἥδ' ὅτι καὶ ἐναρμόνιον. And the same notion is found in one of his poems (ii. 7, lines 309, 810), and in the passage to be presently quoted from his twenty-eighth Oration. And possibly this is the meaning of the words ὑπὸ πτερύγων just cited in a footnote from the Homeric Hymns, and of the πτεροῖς κρέκοντες in line 772 of this play.

"Much has been said in ancient times," observes Bewick, "of the singing of the Swan, and many beautiful and poetical descriptions have been given of its dying song. 'No fiction of natural history, no fable of antiquity, was ever more celebrated, oftener repeated, or better received: it occupied the soft and lively imagination of the Greeks; poets, orators, and even philosophers, adopted it as a truth too pleasing to be doubted.' The truth however is very different from such amiable and affecting fables;

¹ Φαῖβε, σὲ μὲν καὶ κύκνοι ὑπὸ πτερύγων λίγ' αἰδεῖ,
ὄχθῃ ἐπιθρόσκων ποταμὸν πέρα διήκοντα,
Πηνειῶν.—Shorter Homeric Hymn to Apollo, 1. Compare Birds 774.

² Athenaeus ix. 49. Olorum morte narratur flebilis cantus; falso, ut arbitrator aliquot experimentis.—x. 32.

for the voice of the Swan, singly, is shrill, piercing, and harsh, not unlike the sound of a clarionet when blown by a novice in music. It is, however, asserted by those who have heard the united and varied voices of a numerous assemblage of them, that they produce a more harmonious effect, particularly when softened by the murmur of the waters."

The fable of the Swan's dying song is too beautiful ever to die out of literature, but of course it is now treated merely as a poetic fancy and not as an actual fact.

The name *χηναλώπηξ*, *vulpanser*, is given to the *Common Sheldrake* (*Tadorna vulpanser*, Gould, 357, to which must be added the *Ruddy Sheldrake*, *Tadorna rutilla*, Gould, 358) because *χηναλώπηξ* whilst it swims in the water like the goose, it makes its nest in burrows like the fox. We learn nothing from Aristotle about the *χηναλώπηξ*, except that it lives in the neighbourhood of marshes and rivers (viii. 5. 8); but Aelian tells us that it is smaller than a goose (*χηνὸς βραχύτερος*, v. 30), and gives an interesting account of the art with which it seeks to divert the attention of an enemy from its young ones¹. "The *χηναλώπηξ* too," he says, "is devoted to her brood, and plays the same trick as the partridge. For she too rolls down in front of her young ones, and inspires the assailant with hope that he will be able to catch her; meanwhile the young ones scud away; and when they have gone some distance off, then she too rises and flies away."

Now this is a marked characteristic of the Sheldrake. "In Orkney," says Dr. Patrick Neill, "it has got the name of Sly Goose, from the arts which the natives find it employs to decoy them from the neighbourhood of its nest; it frequently feigns lameness, and waddles away with one wing trailing on the ground, thus inducing a pursuit of itself, till, judging its young to be safe from discovery it suddenly takes flight, and leaves the outwitted Orcadian gaping with surprise."—Saunders's *Yarrell* iv. 353. And Mr. Morris (vi. 170) quotes the account of a brood living in a rabbit-burrow at Sandringham. "If the nest be approached by an unwelcome intruder, the young ones hide themselves; the tender mother drops at no great distance from her helpless brood, trails herself along the ground,

¹ φιλότεκνον δὲ ἄρα ζῶον ἦν καὶ ὁ χηναλώπηξ, καὶ ταῦτόν τοῖς πέρδιξι δρῶ. καὶ γὰρ οὗτος πρὸ τῶν νεοττῶν αὐτόν κοιμίζει, καὶ ἐνδίδωσιν ἐλπίδα ὥς θηράσονται αὐτόν τῷ ἐπιδόντι. οἱ δὲ ἀποδιδράσκουσιν οἱ νεοττοὶ ἐν τῷ τέως· ὅταν δὲ πρὸ ὁδοῦ γένηνται. καὶ ἐκεῖνος αὐτόν τοῖς πτεροῖς ἐλαφρῖσας ἀπαλλάττεται.—xi. 38.

flaps it with her wings, and appears to struggle as if she was wounded, in order to attract attention and tempt a pursuit after herself." Buffon (xx. 166) gives a precisely similar account, and begins his remarks on the Sheldrake by observing, "We are convinced that the *Fox-goose* of the ancients (the *χηναλώπηξ* or *vulpanser*) is the same with the Sheldrake."

Herodotus (ii. 72) after mentioning certain animals which the Egyptians considered *ἰροὺς τοῦ Νείλου*, such as the otter and the eel, adds καὶ τῶν ὀρνίθων τοὺς χηναλώπεκας. It is generally considered that he means the *Egyptian goose*, to which ornithologists have consequently given the name *χηναλώπηξ* (*Chenalopex Egyptiaca*, Gould, 353), but this seems to me extremely improbable. He mentions the name casually, without any explanation, as a name familiar to himself, and one which he knows will be familiar to his audience. Now the Egyptian goose is never seen to the north of the Mediterranean, whereas both the Sheldrakes are exceedingly common in Egypt (Dresser vi. 407, 458, 463). And it seems to me that Herodotus, mentioning the *χηναλώπηξ* without any explanation or comment, must necessarily have meant the European bird which he and those for whom he was writing had always been accustomed to call by that name. I may add that the appearance of the Egyptian goose is very different from that of the Sheldrake.

Aristotle (viii. 5. 8) merely mentions the *πηνέλοψ*¹ as an aquatic bird: and for any further details we have to rely on less trustworthy authorities. The Scholiasts on line 1302 of this play say that it is like a wild duck, but the size of a pigeon; and again that it is bigger than a wild duck, but like one; ὁ πηνέλοψ νήγτη μὲν ἐστὶν ὁμοιον, περιστερᾶς δὲ μέγεθος. Ἄλλως, ὁ πηνέλοψ μείζων μὲν ἢ κατὰ νήγταν, ὁμοιος δέ. Hesychius, s. v. *φοινικόλεγον* (*red-fringed*), says that Ion uses the word as an epithet of the *πηνέλοψ*, for, he adds, its throat is red all over: *φοινικόλεγον* Ἴων τὸν πηνέλοπα, τὸ ὄρνειον, τὸν γὰρ τράχηλον ἐπίπαν φοινικεῖν. ἢ δὲ λέγῃ παρὲλκει. Alcaeus, in the lines quoted in the Commentary on line 1410 of this play, says *What be these birds of Ocean that have come from the ends of the earth, penelopes with variegated backs and long sweep of wing?* ποικιλόδειροι, τανυσίπτεροι. The latter epithet is merely honorary, applicable to any bird. And according to Athenæus (ix. 40) Ibycus appears (I say *appears*, for the reading is very uncertain) to speak of *rufous painted penelopes*, ξανθαὶ ποικίλαι πανέλοπες.

¹ -οψ is a common termination of a bird's name; *πηνέλοψ*, *ἔποψ*, *δρύοψ*, *μέροψ*, &c.

From these hints Linnaeus, with universal assent, decides that the *πηνέλοψ* is the well-known *Widgeon* (*Mareca Penelope*, Gould, 359) with its ruddy throat, and light vinous-red breast.

It might have been supposed that the bird's name was somehow derived from that of the wife of Odysseus; but both Eustathius (on *Od.* i. 844) and Tzetzes (on *Lycophron* 792) assure us that the derivation was the other way, and that *Penelope* had originally another name; but that having been cast into the sea, and rescued ὑπὸ πηνελόπων ὀρνέων, she took from her preservers the name which *Homer* has made famous for all time.

The *νήττα*, *swimmer*, whence *Athenaeus*¹ derives the verb *νήχεσθαι*, though it would doubtless be more correct to say that the name is derived from the verb, is our *Common Wild Duck* or *νήττα Mallard* (*Anas boschas*, Gould, 361). The name *Anas boschas* is a most infelicitous one, for the only thing we know with absolute certainty about the *βασκᾶς*, or (as *Aristophanes* and indeed several of the *Aristotelian MSS.* call it) *βασκᾶς*, is that it was *distinct from the νήττα*. The *βασκᾶς*, observes *Aristotle*², resembles the *νήττα*, but is smaller. *Athenaeus*³ makes the same remark, but fortunately adds, apparently *βασκᾶς* from *Alexander the Myndian*, two further characteristics, viz. that the male is *κατάγραφος*, *pencilled* or *scribbled over*, and has a disproportionately short and stumpy bill. From this description we conclude that the *βασκᾶς* is the *Teal* (*Anas crecca*, Gould, 362), than which no duck is more "finely chequered," which is considerably smaller than the *Mallard*, and is exceedingly plentiful in Greece. The bill of the teal is not really out of proportion, but the bird's small head makes it appear so.

Aristotle does not describe, though he more than once mentions, the *κολυμβίς* or *diver*. Nor is the general description given by *Dionysius* (*de Avibus* ii. 12) of any assistance. But the *κολυμβίς* name itself is a sufficient description. The little *κολυμβίς*

¹ τῆς δὲ νήττης καὶ κολυμβίδος, ἀφ' ὧν καὶ τὸ νήχεσθαι καὶ κολυμβᾶν, μνημονεύει Ἀριστοφάνης ἐν Ἀχαρνέσι.—*Ath.* ix. 52.

² *βασκᾶς*, ὅμοιος μὲν νήττη, τὸ δὲ μέγεθος ἐλάττων.—*Aristotle* viii. 5. 8.

³ τῶν δὲ *βασκάδων* καλουμένων ὁ μὲν ἄρρην κατάγραφος. ἔστι δὲ ἦττον νήττης, ἔχουσι δὲ οἱ ἄρρηες σιμά τε καὶ ἐλάττωνα τῇ συμμετρίᾳ τὰ ῥύγχη.—*Ath.* ix. 52. He adds that there was another kind, larger than a duck, though less than a sheldrake.

which Athenaeus describes¹ as the tiniest of waterfowl, of a dirty black colour, with a sharp bill, and constantly diving beneath the water, is unquestionably our familiar little *dab-chick*, more grandly and scientifically called the *Little Grebe* (*Podiceps minor*, Gould, 392). The larger *κολυμβίδες* comprised, we may suppose, the larger Grebes (*Podiceps cristatus*, Gould, 388; and *Podiceps auritus*, Gould, 391) and the northern Diver (*Colymbus glacialis*, Gould, 393).

πελεκάν and πελεκᾶς are two forms of the same word signifying our *Pelican* (*Pelecanus Onocrotalus*, Gould, 405; and *Pelecanus crispus*, Gould, 406); the former being employed by the Athenians in common with other Hellenic peoples, the latter being employed by no Ionian people except the Athenians themselves. πελεκάν, πελεκᾶνος, κοινῶς πελεκᾶς, πελεκᾶντος, Ἀττικῶς. καὶ πελεκᾶς πελεκᾶ Δωρικῶς. Suidas, s.v. πελεκᾶντι, Scholiast on Birds 888. As usual, however, Attic writers employed the "common" more frequently than they did the specially "Attic" form of the word.

Aristotle thrice mentions the Pelican. In viii. 14. 2, after mentioning the migration of the cranes, he proceeds: "And the Pelicans (οἱ Πελεκᾶνες) also change their quarters, and fly from the Strymon to the Danube, where they breed: and they make their migrations in one body, those in front waiting for those behind; because otherwise, when they fly over the mountain range, those behind would lose sight of those in front."

The banks of the Strymon, says Buffon xix. 287, in summer, seen from the heights, appear whitened by the multitude of Pelicans which cover them. And their breeding-places on the banks of the Danube are described in some detail in Dresser vi. 196, 203.

In ix. 11 he says that the Pelicans which dwell in the rivers swallow down large and smooth cockle shells; and when they have softened them, ἐν τῇ πρὸ τῆς κοιλίας τόπῳ [I presume that he means "in their pouch"], they vomit them up again, so that as the shells open they may pick out the cockles and eat them. He gives the same account in the *Mirabilia* 14, and it is repeated by Aelian iii. 20; v. 35. But this, as Buffon observes xix. 291,

¹ ἡ δὲ μικρὰ κολυμβίς, πάντων ἐλαχίστη τῶν ἐνύδρων, ῥυπαρομέλαινα τὴν χροίαν, καὶ τὸ ῥύγχος ὀκτὺ ἔχει, σέπον τε τὰ ὄμματα τὰ δὲ πολλὰ καταδύεται.—Ath. ix. 52. The meaning of the words σέπον τε τὰ ὄμματα is doubtful: and indeed the reading is not certain.

is a mistake; "for the pouch of the Pelican is not a stomach where digestion is begun; and Pliny inaccurately compared the manner in which the *Onocrotalus* swallows and brings up its food to the stomach of ruminating animals. 'There is nothing here,' M. Perrault very judiciously remarks, 'but what enters into the general place of the organization of birds; all of them have a crop in which their food is lodged: in the Pelican it lies without and under the bill instead of being concealed within, and placed at the bottom of the oesophagus. But this exterior crop has not the digestive heat of that of other birds, and in this bag the Pelican carries the fish entire to its young.'"

The Pelicans were selected by Aristophanes to hew the woodwork of his fortification (lines 1154-7 of this play) not because of their *habits*, but because of their *name*, which fitted in admirably with πελεκάω, to *hew*, and πέλεκυς, an *axe*. τῷ ὀνόματι τοῦ ὄρνιθος πιθανῶς παίζων ἐχρήσατο, says the Scholiast, rightly. But the old grammarians were always at sea when they had to consider any matter relating to birds, and some of them—Hesychius and possibly Suidas also—not perceiving the poet's jest, actually thought that the birds which pecked the wood must of necessity have been *woodpeckers*. And even Schneider in his note on Aristotle ix. 11 falls into the same trap. "Ex versu Avium 1155," he says, "clarissimum fit picos intelligi. Mirum unde possessione nominis antiqui picī exciderint recentiore aetate, et onocrotalorum genus id occupaverit." So difficult is it for some minds to enter into the humour of a comic poet. But a still more astonishing theory has been formulated in more recent times, and has even found its way (*mirabile dictu*) into the Oxford Lexicon, viz. that while the Hellenic form πελεκᾶν signified a *Pelican*, the Attic form πελεκᾶς signified a *Woodpecker*. For this theory of a distinction between the two forms there is no foundation whatever. It is alleged to be supported by Hesychius and Suidas, but they give no countenance to such an absurdity. They merely mistake the Pelican for the Woodpecker. Hesychius says: πελεκᾶν' ὄρνειον, τὸ κόλαπτον καὶ τρυποῦν τὰ δένδρα. Observe; he says this not of πελεκᾶς but of πελεκᾶν, which is admittedly an error. He has no idea of distinguishing between the two forms. In some MSS. of Suidas, immediately after his exposition of πελεκᾶν and πελεκᾶς already quoted, there follow the words ἔστι δὲ εἶδος ὄρνείου τρυποῦν τὰ δένδρα, ἀφ' οὗ καὶ δενδροκολάπτης καλεῖται. These words are omitted by Gaisford on the authority of the best MSS.; but what if they stand? They apply to both

πελεκὰν and πελεκᾶς, and give no tinge of colour to the suggested distinction between the two forms. However strange the blunder these old grammarians, or one of them, made, they are not guilty of such an absurdity as this.

And if we are sure that the πελεκᾶς (and πελεκὰν) was the Pelican we are no less sure that the πελεκῖνος is the Pelican.

"The πελεκῖνοι," says the Paraphrase, "have very long necks, and are no less greedy of food [than the birds previously mentioned].

πελεκῖνος Unlike them, however, they do not plunge ¹ with their whole body under water, but keep dipping down their necks, which are six feet ² in length, showing their backs above water all the time. And they swallow every fish they come across, catching it with their enormous gape. And they have a sort of pouch before their breast, into which they pack all their food, not abstaining from even cockles and mussels, but taking in everything that comes, shells and all. Then, when the animals are dead, they throw them all up, and so eat the flesh and cast the shells away; for the shells keep closed so long as their occupant is alive, but when it is dead they open and stand apart."—Dionysius, de Avibus, ii. 6.

We have no means of distinguishing between the πελεκᾶς and πελεκῖνος. Yet there must have been a distinction, since they are both mentioned, obviously as different birds, in line 882 of this play. And as there are in fact two sorts of Pelican known in Greece, the Onocrotalus, commonly called the *White Pelican*, since its plumage is generally "white, tinged more or less with salmon colour"; and the Dalmatian Pelican, in which the salmon colour is exchanged for a "greyish or bluish-grey tinge," it seems reasonable to suppose that one name belongs to the white, and the other to the Dalmatian, bird (though we cannot tell which belongs to which); and I have therefore, in the translation, called them "the Pelican white, and the Pelican grey."

Although the *Gannet* or *Solan Goose* (*Sula bassana*, Gould, καταράκτης 412) is seen no longer in Hellenic waters, and some even suppose (but this is certainly an error) that it does not visit the

¹ "The Pelicans never plunge; but when they see a fish as they swim along, they dip their head and catch it."—Dresser vi. 202.

² μήκος ὀργυῖās. This is of course an exaggeration. The entire length of the bird is from four to five feet only: and from the point of the beak to the shoulder is about half its entire length.

Mediterranean at all, yet I make bold to assert with the utmost confidence that the *καταράκτης*¹ of the ancient Greeks is none other than the bird which we call the gannet, and has no connexion with the *Skua* (*Lestris catarractes*, Gould, 439) to which modern naturalists with one accord have given the name of *catarrhactes*.

The *Skua* is merely a bold piratical gull which scurries off from the cliffs to rob other gulls of their prey ; which rarely gets its living honestly ; and *which is never known to go under water*.

The manner in which the Gannet catches its prey is absolutely unique. It flies over the water, and when its keen eyes have detected a fish swimming underneath the surface, it soars to the requisite height, and then drops straight downwards, as if it were a falling plummet, through air and water, and after a submersion of about fifteen seconds, rises again to the surface with (if it has been successful) its booty in its mouth.

"The Gannet," says Mr. Couch, "takes its prey in a different manner from any other of our aquatic birds ; for traversing the air in all directions, as soon as it discovers the fish, it rises to such a height as experience shows best calculated to carry it by a downward motion to the required depth ; and then partially closing its wings it falls perpendicularly on the prey, and rarely without success, the time between the plunge and emersion being about fifteen seconds."—Saunders's *Yarrell* iv. 159. It falls "like a thunderbolt," says Mr. Morris (viii 17). "Its velocity is so prodigious that the force with which it strikes the water is sufficient to stun a bird not prepared for such a blow," says Bishop Stanley.

I cannot deny myself the pleasure of quoting a short passage from a tale by Charles Reade, a very shrewd and careful observer of nature.

"Christie Johnstone" is a young Newhaven fishwife. Her little brother comes to bring her the earliest news of the unexpected arrival of the herring, about Inch Keith.

"He opened his jacket, and showed a bright little fish.

In a moment all Christie's nonchalance gave way to a fiery animation. She darted to Flucker's side. 'Ye hae na been sæ daft as tell?' asked she.

Flucker shook his head contemptuously. 'Ony birds at the island, Flucker?'

'Sea-maws plenty, and a bird I dinna ken; he mounted sæ high, then down like thunder intil the sea, and gart the water flee as high as Haman; and porpoises as big as my boat.'

¹ The name is derived from *καταπάσσω*, and should be spelt with a single *p*. See Appendix, line 887, of this play.

'Porr—poises, fulish laddy,—ye hae seen the herrin whale at his wark, and the solant guse ye hae seen her at wark; and beneath the sea, Flucker, every coed-fish, and doeg-fish, and fish that has teeth, is after them; and half Scotland wad be at Inch Keith Island if they kenned what ye hae tell't me—dinna speak to me.'"

And it is not merely that no other bird, as a matter of fact, drops through air and water in this peculiar fashion; no other bird is endowed with the capacity of doing so. See Dresser vi. 187.

So much for the gannet; let us now see what the Greeks say of the *καταράκτης*. Dionysius¹ (de Avibus ii. 2) writes as follows:—

"There is a certain bird, like the lesser gulls, but strong, and white in colour, and much resembling the goshawk, which is called the *καταράκτης*. For having marked some of the fishes swimming about (its sight can reach even to the depths of the sea) it mounts up to a great height, and furling its wings, launches itself, as though falling, into the sea, cutting through the air quicker, one may say, than any arrow, and goes underneath the water to a depth of six feet or more; and having caught the fish it comes up with it, and flying off eats it while yet palpitating."

No words could more accurately depict the Gannet: none could more emphatically repudiate the claims of the Skua. The *καταράκτης* is white, the Skua is dark brown. The *καταράκτης* drops into the sea; the Skua never does. The *καταράκτης* gains its livelihood by catching its own fish; the Skua gains its livelihood by robbing other gulls of theirs.

Aristotle's account, though much less full, is in substantial agreement with that of the paraphrase². "The *καταράκτης* lives by the sea, and when it lets itself fall into the sea, it remains under the surface as long as it would take a man to walk a hundred feet. And it is not so large as a goshawk."

The objections to the identification of the *καταράκτης* with the gannet are twofold: (1) the gannet is not now seen in or near Greek waters;

¹ "ὄρνις δὲ τις ἔστιν, ὥς οἱ τῶν λάρων ἐλάσσονες, ἰσχυρὸς δὲ, καὶ τὴν χροίαν λευκὸς, καὶ τοῖς τὰς φάσσας ἀναιροῦσιν ἰέραξι προσόμοιος, δε ὀνομάζεται καταράκτης· τῶν νηχομένων γάρ τινες τηρήσας ἰχθύων, ὁρᾷ δὲ καὶ μέχρι τοῦ τῆς θαλάττης βυθοῦ, πρὸς ὕψος ἑαυτὸν αἶρει, καὶ τὰ πτερὰ πάντα συστειλάς, εἰς τὸν πόντον, ὅλα πίπτων, ἵεται, διατεμὼν τὸν αἶρα, παντὸς ἂν εἴποι τις βέλους ὀξύτερον, καὶ καταδύεται μέχρις ὀργυιᾶς, ἥ καὶ πλέον ἔσθ' ὅτε· συλλαβὼν τε τὸν ἰχθύν ἀνασπᾷ, καὶ ἱπτάμενος ἔτι πάλλοντα κατεσθίει.—ii. 2.

² ὁ δὲ καταράκτης ζῇ μὲν περὶ θάλατταν· ὅταν δὲ καθῇ αὐτὸν εἰς τὸ βαθύ, μένει χρόνον ὕκ ἐλάττονα ἢ ὅσον πλείθρον διέλθοι τις· ἔστι δ' ἐλαττον ἰέρακος τὸ ὄρνεν.—ix. 13. 1.

and (2) it is much larger than a goshawk. Both these statements are true.

But it is common off the coast of Portugal and Spain, and in winter great numbers are seen in the Straits of Gibraltar, and off the coast of Morocco (Dresser vi. 183). And even if, in ancient times, it did not actually visit Hellenic waters, it would certainly have been seen, and its strange *modus operandi* reported, by Hellenic sailors and travellers. And the very fact that it was not a familiar object sufficiently accounts for the mistake as to its actual size. Though indeed such mistakes are common even as to objects with which the Greeks were perfectly familiar. We have just seen the Pelican's neck described as six feet long; nearly three times the actual length, even if the head and bill (as the writer probably intended) are considered as part of the neck. I may add that the first objection applies equally to the Skua.

We may therefore conclude with confidence that the *καταράκτης* of the Greeks was our gannet or solan goose, and not the skua. The latter is more likely to have been the *ἐλασῶς* of *ἐλασῶς* Aristophanes, a name which signifies the *chaser*, the *driver*, and would be extremely appropriate to this piratical assailant of other gulls. "The Skua," says Mr. Dresser (viii. 460), "is amongst the Gulls what the true bird of prey is amongst the land birds. Bold and rapacious it seldom takes the trouble to fish for itself, but dispossesses its weaker and more industrious neighbours of their hard-won spoils. When it observes that a gull has been successful in catching a fish, it immediately gives chase, and the gull is compelled to drop the fish, which the Skua will frequently catch before it touches the surface of the water."

The last bird on our list is the *λάρος*, the classical passage about which is to be found in the Paraphrase of Dionysius (ii. 4). "The *λάροι*," it is there said, "are very much attached to men, *λάρος* and keep near them in the most familiar manner. And when they see fishers dragging out their nets from the sea, they swarm to the boats as if they were entitled to partake of the spoil, and clamour about the nets demanding their share. And the fishermen humour them, throwing out some of the fishes on the waves, and the *λάροι* dart upon the fishes as they are thrown out, and devour them; and again, if any escape out through the meshes, they catch them up greedily. So that there is a common belief that they were once men themselves, and invented the

art of fishing, and now being by the will of the Gods changed into birds, still remember their old business, and keep close to ports and cities. And there are many kinds of *λάροι*; some white and as small as pigeons; others bigger and stronger, and covered with very thick feathers; and others yet larger than these. And these latter have white feathers, except that they have black necks, and wings tipped with black. And for these, as for their Sovereigns, all other *λάροι* make way, and yield to them place and pasturage. And when they grow old their feathers become dark blue. And they make their nests on the rocks, choosing places where there is a flow of fresh water, so that the young birds may have food from the sea and fresh water to drink, until they grow up and are able to fly off from the nests, after which they get both food and water from the sea. And for rapid swimming, no bird can compete with the *λάροι*."

It is obvious that the birds so described are our *Gulls*, to whom zoologists justly apply the name *Laridae*.

Aristotle (viii. 5. 7) distinguishes between the *λάρος τὸ χρώμα σποδοειδής* and the *λάρος ὁ λευκός*. Doubtless many species now reckoned as distinct are comprised under each name. The *Common Gull* (*Larus canus*, Gould, 487) and the *Herring Gull* (*Larus argentatus*, Gould, 484) may be taken as representatives of the *λάρος λευκός*; and the *Lesser Black-backed Gull* (*Larus fuscus*, Gould, 481) as falling under the title of *λάρος σποδοειδής*.

The three kinds mentioned in the Paraphrase may be the *Little Gull* (*Xema minutus*, Gould, 428); the *Common Gull*; and the *Great Black-headed Gull*, a giant amongst the Black-headed Gulls, which Canon Tristram describes as the *Royal Gull* (Dresser vi. 870). But here again no doubt many species, now distinguished from each other, are comprised under each name.

In the Fifth *Odyssey* (51) Homer likens the movement of *Hermes*, skimming over the waves, to the flight of a sea-gull; for *λάρος* is the word translated "sea-mew" in the lines which I quote from Mr. Way's translation:

Swift to his feet he tied his beautiful sandal-shoes
Ambrosial, golden-gleaming, that bore him over the main, . . .
And over the sea swell darted, as onward a sea-mew slips
Where the dread wave-bosoms are parted, and down the hollows it dips
Fishing, with wings agleam with the dew of the salt sea-spray:
So did the Guide-God seem, skimming wave after wave on his way.

Many consider that under the name *λάρος* was included the cormorant also: but although some weighty arguments may be adduced for coming to that conclusion, it does not altogether commend itself to my mind; and in translating *λάρος cormorant* I have simply been influenced by the fact that the cormorant is to us, as the gull was to the Greeks, the proverbial emblem of greediness and rapacity. When, for example, Aristophanes compares Cleon to a *λάρος*, it would be strangely misleading if a translator compared him to a "gull." The *λάρος* represented to the Athenians the precise qualities which the cormorant represents to ourselves.

It may be useful to the reader to have before him in a tabulated form the results of the foregoing inquiry. The names which are mere guess-work are printed in italics:—

ἀηδῶν	nightingale.	κόκκυξ	cuckoo.
αἰγίθαλλος	titmouse.	κολοιδός	jackdaw.
αἰετός	eagle.	κολυμβίς	dabchick.
ἀκαλανθίς	goldfinch.	κόραξ	raven.
ἀλεκτρυών	cock.	κορυδός	crested lark.
ἀλαιοίετος	osprey.	κορώνη	crow.
ἀλκυών	kingfisher (female).	κορώνη πολιὰ	hooded crow.
ἀμπελίς	waxwing.	κόψιχος	blackbird.
ἀτταγᾶς	francolin.	κρέξ	landrail.
βασκᾶς	teal.	κύκνος	swan.
γέρανος	crane.	κύμνις	eagle owl.
γλαυξ	little owl.	λάρος	gull.
γύψ	vulture.	μελαγκόρυφος	marsh tit.
δρυοκολάπτης	} woodpecker.	νέριος	falcon.
δρύοψ		νήττα	wild duck.
ἐλασᾶς	<i>skua</i> .	ὄρνυγομήτρα	landrail.
ἐλεᾶς	reed warbler.	ὄρνυξ	quail.
ἐποψ	hoopoe.	ὄρχιλος	golden-crested wren.
ἐρυθρόπους	stock-dove.	πάππος	hedge-sparrow.
ἐρωδιός	heron.	πελαργός	stork.
ἴβις	glossy ibis.	πέλεια	stock-dove.
ἰέραξ	goshawk.	πελεκᾶς	} pelican. The white, and the grey, or Dalma- tian.
ἰκτίνος	kite.	πελεκίνος	
καταράκτης	gannet.	πέρδιξ	partridge.
κεβλήπυρις	fire-crested wren.	περιστερά	rock-dove.
κερχυής	kestrel.	πηγέλος	widgeon.
κηνύλος	kingfisher (male).	πορφυρίς	porphyryion (female).
κίττα	jay.	πορφυρίων	porphyryion (male).
κίχλη	thrush.		

σπερμολόγος	rook.	φασιανός	pheasant.
σπίνος	siskin.	φάττα	woodpigeon.
στρουθός	sparrow.	φήνη	lammergeyer.
στρουθός μεγάλη	ostrich.	φλέξις	spotted eagle.
ταΐς	peacock.	φουνικόπτερος	flamingo.
τέτραξ	capercaillie.	φρυγίλος	finch.
τριόρχης	buzzard.	χαραδριός	plover.
τροχίλος	dunlin.	χελιδών	swallow.
τρογών	turtle-dove.	χην	goose.
ίποθυμῖς	weatear.	χηναλώπηξ	sheldrake.
φαληρίς	coot.		

I will end this Introduction by quoting a passage from St. Gregory Nazianzen, to which reference has been made both in the foregoing remarks and also in the Additional Note on the τέττιξ or cicala. It comes from his twenty-eighth Oration, section 24.

σκέψαι μοι καὶ ὀρνέων ἀγέλας καὶ ποικιλίας, εἴτε σχήμασι καὶ χρώμασι, τῶν τε ἀλάων καὶ τῶν ᾠδικῶν καὶ τίς τῆς τούτων μελωδίας ὁ λόγος, καὶ παρὰ τίνος ;

Look, I pray you, at the flocks of birds, and their infinite variety both in form and colour, both mute and vocal ; and tell me what their melody means, and from whom it came.

τίς ὁ δοῦς τέττιγι τὴν ἐπὶ στήθους μαγάδα, καὶ τὰ ἐπὶ τῶν κλάδων ᾠσματὰ τε καὶ τρεπίσματα, ὅταν Ἥλιος κινῶνται τὰ μεσημβρινὰ μουσουργοῦντες, καὶ καταφωνῶσι τὰ ἄλση, καὶ ὁδοιπόρον ταῖς φωναῖς παραπέμπουσι ;

Who placed the lyre in the breast of the cicala, and taught it all those songs and chirpings on the boughs, when stirred by the Sun they sing their midday melody, and make the groves vocal, and cheer the passing traveller on his way ?

τίς ὁ κύκωφ συνυφαίνων τὴν ᾠδὴν, ὅταν ἐκπετάσῃ τὸ πτερόν ταῖς αὔραις, καὶ ποιῇ μέλος τὸ σύριγμα ;

Who wove the song for the swan, when it stretches out its wing to the breeze, and the whistling [of the wind through the feathers] makes a melodious sound ?

Then follows the passage, already mentioned, about that vainglorious Median bird, the Peacock, his consciousness of his own attractions, and his pride in showing them off, in a theatrical style, before his mates, or before any wayfarer who may happen to approach him.

EASTWOOD, STRAWBERRY HILL,
March, 1906.

INTRODUCTION

lxxxv

My friend, Mr. Christopher Welch, than whom there is no higher authority on all matters connected with the flute, has been kind enough to write, and allows me to insert here, the following observations on the music of the flute as representing the nightingale's song :—

RICHMOND-ON-THAMES,
March 2, 1906.

MY DEAR ROGERS,

If Aristophanes was the first, he was certainly not the last who is known to have made use of a musical instrument to represent the voice of a bird. The device has been resorted to again and again, not only for the trilling of unclassified "birdies" and "birdlings," but for the utterance of members of the several families of the feathered choir, such as the carol of the skylark, the blackbird, and the thrush, the mimicry of the mocking-bird, and even the chirping of the sparrow.

Two of the greatest modern composers, Beethoven and Handel, have sought to simulate by this means the warbling of the nightingale. In the "Scene at the brook" of the Pastoral Symphony, Beethoven, after inserting notes said to be meant for those of the linnet and the yellow-hammer, brings the movement to a close with a trio for the nightingale, the quail, and the cuckoo. The nightingale's lay is introduced by Handel in the instrumental part of two compositions of such interest that they are brought forward from time to time at the Triennial Handel Festival: the soprano solo in *Il Penseroso*,

Sweet bird that shunn'st the noise of folly,
Most musical, most melancholy,

and the chorus in *Solomon*,

May no rash intruder disturb their soft hours;
To form fragrant pillows arise O ye flowers!
Ye zephyrs, soft breathing, their slumbers prolong,
While nightingales lull them to sleep with their song,

a work familiarly known to musicians as "the Nightingale Chorus."

For the chant of the nightingale the choice of Handel and Beethoven fell on the same instrument, the transverse flute. In the bird trio of the Pastoral Symphony, the part of the cuckoo is assigned to the clarinet, and that of the quail to the hautboy, the flute being reserved, as might be expected, for the sweetest of the three songsters. Here, and in "Sweet bird," only one nightingale is suggested and only one flute used, but in "May no rash intruder" more than one philomel is alluded to, so Handel has written for two flutes, one of them chasing the other in their song. Handel, however, was not dependent on the transverse flute for the carol of a singing bird; there was in his orchestra a still sweeter warbler, the *flauto piccolo*. Handel's *flauto piccolo* was not, like the

flauto piccolo now in use, a miniature transverse flute, but a flageolet differing little from the modern flageolet except in the fingering. To this he had recourse on two occasions when birds were concerned, for the accompaniment to Galatea's song, "Hush ye pretty warbling choir," in *Acis and Galatea*, and for that to the Air, *Augelleti che cantate*, in the opera of *Rinaldo*. Whilst the latter was sung birds were let loose on the stage, a proceeding which Addison fastened on as a butt for the shafts of his satire (*Spectator*, No. 5, see also No. 14 by Steele); he could not find a word of praise for the beauty of the music, although the accompaniment has been pronounced by a competent judge to be "the loveliest imaginable." When the opera was performed, even though the birds were seen, the musicians were concealed, as we learn from Addison who writes, "the music proceeded from a concert of flagelets and bird-calls which were planted behind the scenes"; the so called flagelets and bird-calls being a *flauto piccolo*, and two *flauti* by which the florid warbling of the *flauto piccolo* was accompanied. The *flauti* were instruments of the same kind as the *flauto piccolo*, but of larger size. They are now disused, but in Handel's time were called in England Common flutes to distinguish them from German or transverse flutes, which were beginning to supplant them: the French termed them *flutes douces*, or sweet flutes. In the *Birds*, the nightingale was hidden in a thicket when the flute solo was played (207-8, 223-4); we may therefore take it for granted that the player by whom her song was feigned was out of sight. Had the music come from the chorus-player in view of the spectators the illusion would have been marred.

Αὐλός was used in a wider sense than our word flute. In the present day flute is restricted to such instruments as owe their sound to the impact of a jet of air on a cutting edge; αὐλοί were not limited to these, but included pipes sounded by the vibration of a reed: thus not only our flutes and flageolets, but our hautboys, clarionets, bassoons, and bagpipes would have been called αὐλοί. That instruments of the flageolet kind were known to the Greeks is not disputed, but doubts have been thrown on the antiquity of the transverse flute (πλαγίανλος, *tibia obliqua*)—a straight flute held transversely and blown at the side—it having been confused with a horn-pipe known as the Phrygian flute which was a crooked flute held straight and blown at the end. The curvature was due to the circumstance that the heifer's (μόσχου) horn (κέρας, *cornu*) attached to the pipe was not turned forwards but thrown back, or bent upwards (ἀνατεῖον, *aduncum, inflexum*). The Phrygian flute was not a true flute, but was blown with a reed. So coarse was the tone of its ruder forms that they were said to blare (μυκᾶσθαι, *bugire*). The instrument is not yet extinct in the Aegean: there is a modern specimen from Tenos in the Oxford University Museum. A transverse flute (*calamum obliquum*)—conjectured to be a variety of the πλαγίανλος termed the φῶρυγξ—put out towards the right ear (*ad aurem porrectum dextram*), as is the transverse flute of to-day, was played by flute-players consecrated to Serapis (Apuleius, *Met. lib. xi. cap. 9*); furthermore, the fragment of an αὐλός, believed to be the head of a transverse flute with the

mouth note at the side, was taken by Sir Charles Newton from a tomb at Hali-carnassus and deposited in the British Museum.

A third true flute has no mouth hole at the side, but is blown across the sharpened edge of one end of the tube. It is held downwards and only slightly sideways. Two such flutes, consisting of pipes of reed, were shown at Burlington House in 1903. So well were they preserved that a local musician played them as they came from the tomb at Beni Hasan where they were discovered by Mr. Garstang. Although they had lain undisturbed from about B. C. 2200, they are modern compared with the figure of an animal playing on a flute of this kind (it can be identified by the position in which it is held) to be seen in the Taylor Building at Oxford. In the opinion of Mr. Flinders Petrie the figure was drawn about six thousand seven hundred years ago. The flute thus blown still lingers in its old home, Egypt, where it is called the nay. The tone of the nay—it was heard in London not many years since—is very sweet and pleasing to the ear. The *μόναυλος*, which in the opinion of Protagorides was the sweetest of instruments, may well have belonged to this family. It was admitted to be of Egyptian origin, its invention being ascribed to Osiris; there is evidence that it was in use in Egypt, Athenæus stating that it was so popular at Alexandria in his time that the Alexandrians were twitted with it being their fashionable instrument (Deipnosophists iv. 77); again, it was not only called *μόναυλος*, but was known as the *κάλαμος*, or reed (iv. 78); thus it bore the same name as the nay, for nay means reed.

As Aristophanes expressly refers to the mellifluous effect of the nightingale solo (223-4), to the dulcet quality of the bird's voice (681, 659), and to the purity of her song (215-16), we have a right to assume that he singled out an instrument remarkable for its sweetness. Now the sound set up by the fluttering of an air-jet impelled against a sharp edge is sweeter than that produced by the vibration of a reed; it is therefore a fair presumption that the *αὐλός* chosen by him belonged to the true flute family. Comparatively little force is needed in blowing the true flutes, so that a *φορβειά* would be unnecessary. In the allusion to the mask worn by the nightingale (672-4) there is nothing to indicate that it was furnished with a *φορβειά*; whereas the raven representing Chaeris, who, it may be inferred (851-8, Peace 951-5), was best known as a musician officiating at religious services like the Church organist of our time (a branch of the art in which, under the Greek system of religion, a reed-blown flute was usually used), was *ἐμπεφορβισμένος* (861).

Whether or not Aristophanes selected a transverse flute, as did Handel and Beethoven, for the nightingale we have no means of ascertaining. We know, however, that the resemblance between the notes of the *πλαγίαυλος* and those of a bird attracted attention in the old world, for Aelian (*Περὶ ζῴων*, vi. 19) states that the cry of the wryneck (*ἰνυξ*) is suggestive of that instrument. Aristophanes says of the nightingale's flute that it was a *καλλιβόας αὐλός*, or flute with a beautiful

voice. Although it was a flute, the nightingale is said to strike it, as if with the plectrum (682). Simonides terms a *καλλιβάας αὐλός* a flute with many strings (*πολύχορδος αὐλός*). We are not, however, to take the description literally. A passage in Plutarch (*τὸν αὐλὸν ἡρμάσθαι λέγουσι, καὶ κρούματα τὰ αὐλήματα καλοῦσιν, ἀπὸ τῆς λύρας λαμβάνοντες τὰς προσηγορίας*, Symp. ii. 4) explains the expressions. They have been transferred from the lyre to the flute, so that striking stands for playing, and "many strings" means nothing more than many notes.

Most Greek dramatists, like Wagner in modern times, wrote both the *libretto*, or text, and the music of their plays. In the scene in the *Frogs* where Aeschylus and Euripides indulge in mutual recriminations on the subject of their compositions, the attack of Euripides on the music of Aeschylus (*Frogs* 1264) begins with a *διαύλιον*, or flute interlude, here forming an instrumental introduction to the vocal music that comes after; *διαύλια* being played—so says the Scholiast—as the flute solo in the *Birds* appears to have been, behind the scenes (*ἔνδον*). If not taken from the works of Aeschylus, the *διαύλιον* in the *Frogs* was doubtless composed by Aristophanes in imitation of his style; but did Aristophanes compose the nightingale solo in the *Birds*? A satisfactory answer to the question cannot be given; it seems, however, little less than certain that Aristophanes knew that the execution of the solo would be entrusted to a great artist. If he had not felt sure that the performer was capable of throwing the audience into a state of transport, he would never have allowed the enraptured Peisthetaerus to exclaim, as soon as the last strain of the silver tones had died away,

ὦ Ζεῦ βασιλεῦ, τοῦ φθέγματος τούρνιθίου
οἶον κατεμελίτωσε τὴν λόχμην ὅλην.

And Aristophanes must have known in what style the solo was to be conceived, if the words of the song with which the hoopoe wakes the nightingale foreshadow the kind of music which is to follow. The expectations of the listeners are raised to a high pitch. It is no ordinary tune that the bird is bidden to pour forth from her mellow throat, but a divine strain (211) which will appeal to the religious sentiment as a sacred hymn (210), and touch the heart as a plaintive wail. Moreover, the nightingale is to trill her lament in liquid melodies (213), so that the solo was not only to be solemn, tender, and pathetic, but would embody a display of execution. If the flute was played alone, or was accompanied by an instrument with strings, it is impossible to say, but the union of flute and lyre was a common form of *συναυλία*. Apollo, we are told, responds to the elegies of the nightingale on an ivory-bound phorminx.

The structure of the passages of which the solo was made up is shrouded in impenetrable darkness. The only glimmer we get is in the use by Aristophanes of the verb *ἐλεγεῖσθαι* (213), which may possibly be thought to give rise to the shadow of a suspicion, that, like Handel and Beethoven, the composer of the solo availed himself of the shake. A direct imitation of the nightingale's song on a musical

instrument, even if it were desirable from an aesthetic point of view, is impossible; for, with the exception of the cuckoo, there are few, if any birds whose notes can be reduced to a recognized scale. What the musician does is to produce a series of sounds which the imagination of the listener, who has been previously thrown into a state of expectant attention by prompting, converts into, or associates with, the warbling of a singing bird. It is therefore not surprising that the music assigned to the nightingale by Handel is quite different from that given to the songstress by Beethoven, and that the resemblance between the flute parts of "Sweet bird" and "May no rash intruder" is of the faintest.

One more word. In the Parabasis, the nightingale, who takes part in the hymns of the birds (678-9), is told to lead off the anapaests on (presumably) her *καλλιβόας αἶλλος* (682-4). Further on, there are interspersed in two other movements of the Parabasis, the strophe and the antistrophe, ten lines made up of the meaningless combination of letters *τιδ* and *τορό*. Now *τιδ* and *τορό* represent motions of the tongue which the modern flute-player is for ever making. To learn to repeat *τορό* rapidly, or, technically speaking, to acquire the art of double-tonguing (an articulation impossible on reed-blown instruments), requires a long course of tedious practice. *Τορό* is used in playing the flute part of "May no rash intruder"; *τιδ* is the articulation employed in Beethoven's nightingale passage, where the strokes of the tongue are repeated, slowly at first, but quicker and quicker by degrees, until becoming too rapid for the tongue they merge in a shake. On seeing in the text the syllables on which his tongue is so continually at work the flute-player naturally thinks that notes are to be played on the beautifully toned flute. Unfortunately, however, for the supposition, other speechless enunciations, all of which are not suggestive of the flute, are found in the song with flute accompaniment *obligato*, with which the hoopoe and the nightingale—the latter represented by the flute—call the other birds (227 seqq.). The senseless words in the Parabasis, therefore, instead of being flute notes, may be vocal sounds. The expedient of portraying the notes of a bird with the singing voice is not unknown in modern music. The cuckoo, for example, has been mimicked by the syllables which make up its name; the owl by *tu-whit, to-who*; the hen by *ka ka, ka ka, ne-ey*. Even the varied and complex articulation of the nightingale has been attempted by more than one composer. In a part song for three voices, entitled *Le chant des oiseaux* (Commer's *Collectio Operum Musicorum Batavorum saeculi xvi.*, tom. xii. p. 78), the singers conjure up the idea of the *rossignol* by reiterating the following utterances: *tar tar, frian frian, tu tu, qui lara qui lara, ruit ruit, oyti oyti, coqui coqui, le vecchi le vecchi, ti ti cūti ti cūti, quibi quibi, tu tu fouquet fouquet, fiti fiti, huit huit, turri turri, velecye velecye*.

Ever Yours,

C. WELCH.

ΥΠΟΘΕΣΕΙΣ

I.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ.

Διὰ τὰς δίκας φεύγουσιν Ἀθήνας δύο τινές,
οἱ πρὸς τὸν ἔποπα, τὸν λεγόμενον Τηρέα,
ἐλθόντες ἡρώτων ἀπράγμονα πτόλιν.
εἰς δ' αὐτίκ', ἔποπι συμπαρὼν μετὰ πλειόνων
πτηγῶν, διδάσκει τί δύνατ' ὀρνίθων γένος, 5
καὶ πῶς, ἂν περ κατὰ μέσον τὸν ἀέρα
πτόλιν κτίσωσι, τῶν θεῶν τὰ πράγματα
αὐτοὶ παραλήψοντ'. ἐκ δὲ τοῦδε φαρμάκῳ
πτέρυγας ἐποίουν· ἤξιωσαν δ' οἱ θεοί,
ἐπίθεσιν οὐ μικρὰν ὀρῶντες γενομένην. 10

II.

Δύο εἰσὶν Ἀθήνηθεν ἐκκεχωρηκότες πρεσβῦται διὰ τὰς δίκας·
πορεύονται δὲ πρὸς τὸν Τηρέα ἔποπα γενόμενον, πεισόμενοι παρ' αὐτοῦ

These arguments appear in R. V. and in Aldus and practically in all editions which print any arguments.

3. ἀπράγμονα R. V. Invernizzi, Bekker, recentiores, except Bothe. ἀπραγμόνων Aldus, vulgo.—πτόλιν Meineke. πτόλιν R. V. vulgo, which is wrong with ἀπράγμονα, but would be right with ἀπραγμόνων. ἀπραγμόνων, however, is clearly wrong. See line 44 of the play.

4. εἰς δ' αὐτίκ'. I have substituted αὐτίκ' for ὅρως, which is nonsense. εἰς ὅρως R. εἰς δ' ὅρως V. and one or other

of these is read by all editors except Brunck, who substitutes πρέσβυς for δ' ὅρως. But the conjunction cannot be omitted.

5. πτηγῶν MSS. vulgo. Rutherford reads πτηγόν, joining it with γένος. But πλειόνων requires the substantive. There has been no previous mention of birds.

8. φαρμάκῳ πτέρυγας Rutherford. φάρμακον πτέρυγας τ' MSS. vulgo.

9. ἤξιωσαν. If this word is correct it must mean assented, acquiesced.

ποία ἐστὶ πόλις εἰς κατοικισμὸν βελτίστη. χρῶνται δὲ τῆς ὁδοῦ καθηγέμοσιν ὀρνέοις, ὁ μὲν κορώνη, ὁ δὲ κολοῖφ. ὀνομάζονται δὲ ὁ μὲν Πεισθέταιρος, ὁ δὲ Εὐελπίδης, ὃς καὶ πρότερος ἀρχεται. ἡ σκηνὴ ἐν Ἀθήναις. τὸ δράμα τοῦτο τῶν ἄγαν δυνατῶς πεποιημένων.

Τὰ δὲ ὀνόματα τῶν γερόντων πεποιήται, ὥς εἰ πεποιθοῖη ἕτερος τῷ ἐτέρῳ καὶ¹ ἐλπίζοι ἔσσεσθαι ἐν βελτίοσι.

Ἐπὶ Χαβρίου τὸ δράμα καθήκεν εἰς ἄστν διὰ Καλλιστράτου². εἰς δὲ Λήναια τὸν Ἀμφιάραον ἐδίδαξε διὰ Φιλωνίδου. λάβοι δ' ἂν τις τοὺς χρόνους ἐκ τῶν πέρυσι γενομένων ἐπὶ Ἀριμνήστου³ τοῦ πρὸ Χαβρίου. Ἀθηναῖοι γὰρ πέμπουσι τὴν Σαλαμινίαν, τὸν Ἀλκιβιάδην μεταστελλόμενοι ἐπὶ κρίσει τῆς τῶν μυστηρίων ἐκμμήσεως, ὁ δὲ ἄχρι μὲν Θουρίου εἶπετο τοῖς μεθήκουσιν, ἐκείθεν δὲ δρασμὸν ποιησάμενος εἰς Πελοπόννησον ἐπεραιώθη. τῆς δὲ μετακλήσεως μέμνηται καὶ Ἀριστοφάνης, ἀποκρύπτων μὲν τὸ ὄνομα, τὸ δὲ πρᾶγμα δηλῶν ἐν οἷς γέ φησι, “μηδαμῶς παρὰ θάλασσαν ἡμῖν⁴. ἵνα ἀνακύψεται κλητῆρα ἄγουσα ἔωθεν ἡ Σαλαμινία” (lines 145–7).

Ἐδιδάχθη ἐπὶ Χαβρίου διὰ Καλλιστράτου ἐν ἄστει, ὃς ἦν δεύτερος τοῖς Ὀρνισι· πρῶτος Ἀμειψίας Κωμασταῖς· τρίτος Φρύνιχος Μονοτρόφ⁵.

¹ ἕτερος τῷ ἐτέρῳ καὶ. So R. V. Aldus, vulgo. Dr. Rutherford, however, alters the words into Πεισθέταιρος τῷ ἐταίρῳ καὶ Εὐελπίδης. But this can hardly be right. It was Euelpides who pinned his faith on Peisthetaerus, and not vice versa. The meaning is “as if one (Euelpides) trusted the other, and was sanguine of success.” The attitude of Euelpides explains both names.

² Καλλιστράτου. Καλλιων R. V. Aldus and the earlier editions. Bentley suggested Καλλιστράτου, and so Kuster and all the

later editions.

³ This is an error. The events of which the writer speaks took place in the archonship of *Chabrias*. See Clinton's *Fasti Hellenici* anno 415 B. C.

⁴ This is R.'s reading. V. and Aldus have ἡμῖν παρὰ θάλασσαν.

⁵ These notices are arranged in the order in which R. gives them. V. and Aldus arrange them differently. And they are really only extracts, taken from a mass of tedious and irrelevant matter.

CORRIGENDA.

Dramatis personae. The name Κῆρυξ should be added to the list of characters.

Page 34, note to line 266, for "Charadriadae" read "Charadriidae."

Page 114, note to line 830 I ought in this note to have quoted the lines from the Meleager of Euripides, to which Kock has already referred :

Εἰ κερκίδαν μὲν ἀνδράσιν μέλοι πόνος,
γυναιξὶ δ' ὅπλων ἐμπέσσειεν ἡδοναί.—STOBÆUS lxxiii. 29.

They are supposed to allude to Atalante, and to be addressed by Althaea to her son Meleager, who had fallen in love with the swift-footed and beautiful sportswoman.

Page 142, line 1040 for τοῖς αὐτοῖς μέτροισι καὶ σταθμοῖσι καὶ νομίσμασι read, with the MSS., τοῖσδε τοῖς μέτροισι καὶ σταθμοῖσι καὶ ψηφίσμασι. I ought not to have followed recent editors in deserting the MS. reading. The speaker, we know, is carrying ψηφίσματα, and he was doubtless also carrying weights and measures, just as the Commissioner was carrying ballot-boxes. ψηφίσμασι is probably introduced παρὰ προσδοκίαν, to caricature the fondness of the Athenians for passing resolutions. See, inter alia, Clouds, 1429, Lysistrata 703, 704.

Page 206, note to line 1545, for "sentient" read "sentiment."

CORRIGENDA IN THE THESMOPHORIAZUSAE.

Introduction, p. xxxiv. The dissolution of the Council of 500 was even later than there mentioned. It took place on the fourteenth of Thargelion, that is, at the end of May. See the Polity of Athens, chap. 32.

Id. p. xxxv. By some accident the performance of the "Birds" is placed opposite the name of Peisander. It should have been placed opposite the name of Chabrias.

Page 154 (ninth line from top). For "a thing or too" read "a thing or two."

ΟΡΝΙΘΕΣ

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΕΥΕΛΠΙΔΗΣ.	ΑΓΓΕΛΟΙ.
ΠΕΙΣΘΕΤΑΙΡΟΣ.	ΙΡΙΣ.
ΤΡΟΧΙΛΟΣ, Θεράπων Ἐποπος.	ΠΑΤΡΑΛΟΙΑΣ.
ΕΠΟΥ.	ΚΙΝΗΣΙΑΣ, διθυραμβοποιός.
ΧΟΡΟΣ ΟΡΝΙΘΩΝ.	ΣΥΚΟΦΑΝΤΗΣ.
ΙΕΡΕΥΣ.	ΠΡΟΜΗΘΕΥΣ.
ΠΟΙΗΤΗΣ.	ΠΟΣΕΙΔΩΝ.
ΧΡΗΣΜΟΛΟΓΟΣ.	ΤΡΙΒΑΛΛΟΣ.
ΜΕΤΩΝ, γεωμέτρης.	ΗΡΑΚΛΗΣ.
ΕΠΙΣΚΟΠΟΣ.	ΟΙΚΕΤΗΣ Πεισθεταίρου.
ΨΗΦΙΣΜΑΤΟΠΩΛΗΣ.	

In R. the Dramatis Personae are given as—

Πεισθέταιρος.	Γεωμέτρης.	Ἡρακλῆς.
Εὐελπίδης.	Ψηφισματογράφος.	Τριβαλλός.
Θεράπων Ἐποπος.	Ποιητής.	Ἐπός.
Ἴρις.	Χορὸς ὀρνίθων.	Προμηθεύς.
Ἄγγελος.	Ποσειδών.	

In V. they are given as—

Πεισθέταιρος.	Ἐπός δὲ Τηρέυς.	Ἱερεύς.	Πατραλοίας.	Ψηφισματογράφος.	Ποιητής.
Εὐελπίδης.	Ἄγγελος.	Χορὸς ὀρνίθων.	Ἐπίσκοπος.	Κινησίας, διθυραμβοποιός.	
Προμηθεύς.	Γεωμέτρης.	Ποσειδών.	Ἴρις.	Τροχίλος.	Οἰκέτης.
Τριβαλλός.	Ἡρακλῆς.				

ΟΡΝΙΘΕΣ

- ΕΥ. Ὀρθὴν κελεύεις, ἢ τὸ δένδρον φαίνεται ;
 ΠΕΙ. διαρραγείης· ἦδε δ' αὖ κρώζει πάλιν.
 ΕΥ. τί ὦ πόνηρ' ἄνω κάτω πλανύττομεν ;
 ἀπολούμεθ', ἄλλως τὴν ὁδὸν προφορουμένω.
 ΠΕΙ. τὸ δ' ἐμὲ κορώνῃ πειθόμενον τὸν ἄθλιον 5
 ὁδοῦ περιελθεῖν στάδια πλεῖν ἢ χίλια.
 ΕΥ. τὸ δ' ἐμὲ κολοῖφ' πειθόμενον τὸν δύσμορον
 ἀποσποδῆσαι τοὺς ὄνυχας τῶν δακτύλων.
 ΠΕΙ. ἀλλ' οὐδ' ὅπου γῆς ἐσμέν οἷδ' ἔγωγ' ἔτι.
 ΕΥ. ἐντευθενὶ τὴν πατρίδ' ἂν ἐξεύροις σύ που ; 10

A desolate scene. In the background we see a solitary tree, and a sheer rock rising like a wall. In front are two tired old Athenians, each carrying a bird in his hand. The one with a crow (κορώνη) is Peisthetaerus: the other with a jackdaw (κολοῖς), Euelpides. The birds have guided them from Athens, but now seem lost; pointing different ways, and sometimes gaping up into the air. In truth, they have reached their goal, but their masters do not know that; and the dialogue is commenced by Euelpides, apostrophizing his jackdaw; *Straight on do you bid me go, where the tree is visible?* τοῦτο λέγει

ὁ τὸν κολοῖον φέρων, says the Scholiast, ὡς ἐν ἀπόπτῳ δένδρῳ τινὸς ὄντος, καὶ τοῦ κολοιοῦ σημαίνοντος κατ' ἐκείνο πορεύεσθαι. The notion that the two Athenians are accompanied by their slaves is an erroneous deduction from 656 infra. For Xanthias and Manodorus, there mentioned, are merely stage attendants (probably the same as those mentioned in 435 infra) summoned out from behind the scenes for the sole purpose of carrying in the luggage; just as Manes, infra 1311, is summoned to bring out the feathers. It is plain that in the preliminary scenes with the birds, there are but two men on the stage.

THE BIRDS

EUELPIDES. Straight on do you bid me go, where the tree stands ?

PEISTHETAEUS. O hang it all ! mine's croaking back again.

EU. Why are we wandering up and down, you rogue ?
This endless spin will make an end of *us*.

PEI. To think that I, poor fool, at a crow's bidding,
Should trudge about, an hundred miles and more !

EU. To think that I, poor wretch, at a daw's bidding,
Should wear the very nails from off my feet !

PEI. Why, where we are, I've not the least idea.

EU. Could you from hence find out your fatherland ?

2. *διαρραγείς*] This seems to be a mere expletive, intended to relieve the speaker's feelings, and not specifically addressed either to his comrade, or to one of the birds. On the latter part of the line the Scholiast says, *τοῦτο ὁ τὴν κορώνην φέρων, ὡς εἰς τοῦναντίον τῇ κολοιᾷ παρακελευομένης πορεύεσθαι· τὸ γὰρ πάλιν ἀντὶ τοῦ εἰς τοῦτίσω.*

4. *προφορουμένω*] *Threading our way to and fro.* Δεῦρο κάκεισε πορευόμενοι εἰς τάναντία. *προφορεῖσθαι γὰρ λέγεται τὸ παραφέρειν τὸν στήμονα τοῖς διαζομένοις.*—Scholiast. The Oxford Lexicographers refer to a passage in Xenophon's treatise on hunting (vi. 15), where hounds, getting

on the scent of the hare, are described as *προφορούμεναι*, running to and fro, working out the trail ; and to a very similar line to the present, cited by Suidas (s. v. *ἀράχνης*) from the Cyclopes of Callias (a comic poet contemporary with Aristophanes), ἀλλ', ὥσπερ ἀράχνης, τὴν ὁδὸν προφορούμεθα. For so the line should be read, since Suidas is citing it to illustrate the use of the masculine *ἀράχνης*. Observe the conjunction of the plural and the dual, *ἀπολούμεθα, προφορουμένω* ; as *infra* 43–5, 64, 120, 641–4, 664, and frequently elsewhere. And see the Commentary on *Frogs* 605 : and add *Plutus* 441.

ΠΕΙ. οὐδ' ἂν μὰ Δία γ' ἐντεῦθεν Ἐξεκστιδῆς.

ΕΤ. οἴμοι. ΠΕΙ. σὺ μὲν ὦ τᾶν τὴν ὁδὸν ταύτην ἴθι.

ΕΤ. ἡ δεινὰ νῶ δέδρακεν οὐκ τῶν ὀρνέων,
ὁ πινακοπῶλης Φιλοκράτης μελαγχολῶν,
ὅς τώδ' ἔφασκε νῶν φράσειν τὸν Τηρέα
τὸν ἔποφ', ὅς ὄρνις ἐγένετ' ἐκ τῶν ὀρνέων·
κάπέδοτο τὸν μὲν Θαρρελείδου τουτονὶ

15

11. Ἐξεκστιδῆς] *Not even Execestides*; a man so clever in finding a fatherland, that, though a Carian slave (infra 764), he managed to find one in Athens itself, and passed himself off as a genuine Athenian citizen. From the frequent allusions in this play to unqualified persons who had improperly got on the roll of citizens, we may surmise that a

strict revision of the roll had recently been made, probably in connexion with some gratuitous distribution of grain: see Wasps 718, and the note there; and the note on 580 infra. And for a further allusion to Execestides see infra 1527. The Scholiast cites some lines from the *Μονότροπος* of Phrynichus, a play which competed with the *Birds*:

(A) μεγάλους πιθήκους οἷδ' ἑτέρους τινὰς λέγειν,
Λυκίαν, Τελέαν, Πείσανδρον, Ἐξεκστιδῆν.

(B) ἀνωμάλους εἴπας πιθήκους' . . .
ὁ μὲν γε βειλὸς, ὁ δὲ κόλαξ, ὁ δ' αὖ νόθος.

Lyceas is quite unknown, and possibly his name is corrupt, and we should read *ἑτέρους κἀγὼ τινὰς* | *λέγειν*. The three others, Peisander ὁ δειλός, Teleas ὁ κόλαξ, and Execestides ὁ νόθος, are all satirized in the present play.

12. τὴν ὁδὸν ταύτην] *Tὴν εἰς τὸ οἴμοι ὁδὸν βύδις*.—Scholiast. *The road to Sorrois*.

13. δεινὰ νῶ δέδρακεν] *Has shamefully entreated us*. Throughout the opening scene Euelpides is the principal speaker. Peisthetaerus does not come to the fore, until he formulates his grand project for building a great bird-city.

14. ὁ πινακοπῶλης] Philocrates of the bird-market (οὐκ τῶν ὀρνέων, see the

note on Wasps 789) was a dealer in wild birds, which he exposed for sale on earthenware trays: *ἐπὶ πινάκων κεραμέων*, Pollux vii. segm. 197. *τὰ λιπαρὰ τῶν ὀρνέων ἐπὶ πινάκων τιθέντες ἐπώλουν*.—Scholiast. And so Hesychius, Photius, and Suidas. Siskins he sold at the rate of seven an obol (infra 1079); but he charged an entire obol for a jackdaw, and thrice that amount for a crow. For his many offences against the birds, the Chorus, in the second Epirrhema, set a price upon his head.

16. ἐκ τῶν ὀρνέων] These words have of course precisely the same meaning here as they had three lines above. The actor, as in the Comedies of Aristo-

- PEI. No, that would pose even—Excectides !
 EU. O, here's a nuisance ! PEI. Go *you* there, then, friend.
 EU. I call Philocrates a regular cheat,
 The fool that sells the bird-trays in the market.
 He swore these two would lead us straight to Tereus,
 The hoopoe, made a bird in that same market.
 So then this daw, this son of Tharreleides,

phanes so frequently happens, is speaking in his own person, and not in the character he represents in the drama. The hoopoe, whom the adventurers are seeking, is really another actor, and how then has he become a bird? By means of plumage which, like the jackdaw and the crow themselves, was obtained from the bird-market. Those two birds might not unreasonably be expected to find out the person disguised in feathers which had come from the same stall as themselves. This seems to me the obvious sense of the passage, but all the Commentators interpret it differently. Thus Bergler, *ex homine superbo, aut levi et inconstante, factus est ales superbus, aut levis et inconstans*; Brunck, *solas hasce inter omnes aves dixit nobis indices futuras esse Terei*. Fritzsche (at Thesm. 910) *qui Rex avium factus est ab aviculis*; Kennedy, *changed into a (winged) bird from being a (barbarian) bird*. All these explanations are quite unsatisfactory, and several editors, frankly admitting that they cannot make head or tail of the passage, omit or rewrite the line.—The story of Tereus is told by Apollodorus iii. 14; how Pandion, king of Athens, had two daughters, Procne and Philo-

mela; how Tereus of Thrace married the one, and outraged the other; how the sisters, in revenge, killed his son Itys, and served him up for his father's dinner; how he pursued them, and the three were changed into birds, Tereus into a hoopoe, Procne into a nightingale, and Philomela into a swallow; *καὶ Πρόκνη μὲν γίνεται ἀηδῶν, Φιλομήλα δὲ χελιδὼν ἀπορνεοῦται δὲ καὶ Τηρεὺς, καὶ γίνεται ἔποψ*. Cf. Ovid, *Met.* vi. 667–74. Other writers relate the story of the metamorphosis differently: and, in particular, Philomela was often, as she is now universally, identified with the nightingale; but Apollodorus presents that form of the legend which is followed by Aristophanes.

17. τὸν Θαρραλείδου] *Son of Tharreleides*. This is undoubtedly a skit on some person of diminutive stature; but whether that person was Tharreleides himself, or his son Asopodorus, the old grammarians themselves were unable to determine. There seems no reason for suggesting a pun on *θαρραλῆος*; and there are certainly no grounds for changing the well-authenticated name *Θαρραλείδου* into *Θαρραλείδου*, as some critics do, in order to lend plausibility to the supposed pun.

κολοιδὸν ὀβολοῦ, τηνδεδὶ τριωβόλου.

τῷ δ' οὐκ ἄρ' ἤστην οὐδὲν ἄλλο πλὴν δάκνειν.

καὶ νῦν τί κέχνηας; ἔσθ' ὅποι κατὰ τῶν πετρῶν 20

ἡμᾶς ἔτ' ἄξεις; οὐ γάρ ἐστ' ἐνταῦθά τις

ὁδός. ΠΕΙ. οὐδὲ μὰ Δί' ἐνταῦθά γ' ἀτραπὸς οὐδαμοῦ.

ΕΤ. ἡ δ' αὖ κορώνη τῆς ὁδοῦ τί λέγει πέρι;

ΠΕΙ. οὐ ταῦτὰ κρώζει μὰ Δία νῦν τε καὶ τότε.

ΕΤ. τί δὴ λέγει περὶ τῆς ὁδοῦ; ΠΕΙ. τί δ' ἄλλο γ' ἢ 25

βρύκουσ' ἀπέδεσθαί φησί μου τοὺς δακτύλους;

ΕΤ. οὐ δεινὸν οὖν δῆτ' ἐστὶν ἡμᾶς, δεόμενους

ἐς κόρακας ἐλθεῖν καὶ παρεσκευασμένους,

ἔπειτα μὴ 'ξευρεῖν δύνασθαι τὴν ὁδόν;

ἡμεῖς γὰρ, ὧνδρες οἱ παρόντες ἐν λόγῳ, 30

νόσον νοσοῦμεν τὴν ἐναντίαν Σάκα·

ὁ μὲν γὰρ, ὧν οὐκ ἀστὸς, εἰσβιάζεται,

ἡμεῖς δὲ, φυλῇ καὶ γένει τιμώμενοι,

ἀστοὶ μετ' ἀστῶν, οὐ σοβοῦντος οὐδενὸς,

ἀνεπτόμεσθ' ἐκ τῆς πατρίδος ἀμφοῖν ποδοῖν, 35

αὐτὴν μὲν οὐ μισοῦντ' ἐκείνην τὴν πόλιν

τὸ μὴ οὐ μεγάλην εἶναι φύσει κεῦδαίμονα

καὶ πᾶσι κοινὴν ἐναποτίσαι χρήματα.

19. δάκνειν] Here, we may suppose, the daw bites its owner's fingers; and, seven lines below, the crow follows suit.

25. τί δὴ λέγει] The observation of Peisthetaerus in the preceding line was no answer to the question of Euelpides; and the latter, nettled at this, repeats the question at the top of his voice.

28. ἐς κόρακας] The way to go to the ravens (in the sense of our English expression "to go to the dogs") was far too easily found out by many a young Athenian; whilst these two elderly and highly respectable citizens, however

much they may desire to go to the ravens (that is, to the realm of the birds), are quite unable to find out the way.

31. Σάκα] Here we light upon another person who had got upon the roll of citizens without possessing the necessary qualification, see on 11 supra. This is Acestor, the tragic poet, already mentioned in Wasps 1221, who was nicknamed Σάκας, from the strain of Scythian blood he was supposed to have in his veins; οἱ γὰρ Πέρσαι, says Hdt. vii. 64, πάντας τοὺς Σκύθας καλέουσι Σάκας.

35. ποδοῖν] Ἀντὶ τοῦ πτεροῖν—Scho-

We bought for an obol, and that crow for three.
 But what knew they? Nothing, but how to—bite!
 Where are you gaping now? Do you want to lead us
 Against the rocks? There's no road here, I tell you.

PEI. No, nor yet here; not even the tiniest path.

EU. Well, but what says your crow about the road?

PEI. By Zeus, she croaks quite differently now.

EU. (*Shouting.*) WHAT DOES SHE SAY ABOUT THE ROAD? PEI. She says
 She'll gnaw my fingers off: that's all she says.

EU. Now isn't it a shame that when we are here
 Ready and willing as two men can be
 To go to the ravens, we can't find the way.
 For we are sick, spectators, with a sickness
 Just the reverse of that which Sacas has.
 He, no true townsman, would perforce press in;
 Whilst we, with rights of tribe and race unchallenged,
 Townsmen mid townsmen, no man scaring us,
 Spread both our—feet, and flew away from home.
 Not that we hate our city, as not being
 A prosperous mighty city, free for all
 To spend their wealth in, paying fines and fees.

liast. He commences the line as if he was speaking of birds; but at its close substitutes "feet" for "wings."

37. *μεγάλην κευδαίμονα*] This was, or became, the normal description of a flourishing township. In the second chapter of the *Anabasis*, Xenophon, who may well have been present at the performance of this comedy, employs it four times. Cyrus, he says, marched *eis Κολοσσάς, πόλιν οἰκουμένην, εὐδαίμονα καὶ μεγάλην* . . . *eis Κελαινὰς, τῆς Φρυγίας πόλιν οἰκουμένην, μεγάλην καὶ εὐδαίμονα* . . . *πρὸς Δάαν, πόλιν οἰκου-*

μένην, μεγάλην καὶ εὐδαίμονα. . . *eis Ταρσοὺς, πόλιν τῆς Κιλικίας, μεγάλην καὶ εὐδαίμονα*. Cf. Sozomen. H. E. iv. 16. 9.

38. *ἐναποτίσαι*] Παρ' ὑπόνοιαν ἀντὶ τοῦ ἐμβιώναι καὶ ἐνοικεῖν, εἶπεν ἐναποτίσαι χρήματα. *eis τὸ φιλόδικον τῶν Ἀθηναίων, οἳ συκοφαντούμενοι πολλοὶ ἀπέτινον χρήματα*.—Scholiast. With *ἐναποτίσαι*, *to pay fines in*, Bergler compares the use of *ἐγκαθηβάν, to grow up in, to spend one's youth in*, in Eur. Hipp. 1096. And with regard to the words *πᾶσι κοινῇ* Beck refers to the eulogy pronounced upon Athens by Pericles in his Funeral

- οἱ μὲν γὰρ οὖν τέττιγες ἕνα μῆν' ἢ δύο
ἐπὶ τῶν κραδῶν ᾄδουσ', Ἀθηναῖοι δ' αἰεὶ
ἐπὶ τῶν δικῶν ᾄδουσι πάντα τὸν βίον.
διὰ ταῦτα τόνδε τὸν βάδον βαδίζομεν,
κανοῦν δ' ἔχοντε καὶ χύτραν καὶ μυρρίνας
πλανώμεθα ζητοῦντε τόπον ἀπράγμονα,
ὅποι καθιδρυθέντε διαγενοίμεθ' ἄν.
ὁ δὲ στῆλος νῶν ἐστι παρὰ τὸν Τηρέα
τὸν ἔποπα, παρ' ἐκείνου πυθέσθαι δεομένω,
εἴ που τοιαύτην εἶδε πόλιν ἢ πέπτατο.
- ΠΕΙ. οὔτος. ΕΥ. τί ἔστιν; ΠΕΙ. ἡ κορώνη μοι πάλαι
ἄνω τι φράζει. ΕΥ. χῶ κολοῖς οὔτοσι
ἄνω κέχηνεν ὥσπερ εἰ δεικνύς τί μοι.
κούκ' ἔσθ' ὅπως οὐκ ἔστιν ἐνταῦθ' ὄρνεα.
εἰσόμεθα δ' αὐτίκ', ἣν ποιήσωμεν ψόφον.
- ΠΕΙ. ἀλλ' οἶσθ' ὃ δρᾶσον; τῷ σκέλει θένε τὴν πέτραν.
ΕΥ. σὺ δὲ τῇ κεφαλῇ γ', ἵν' ἢ διπλάσιος ὁ ψόφος.
ΠΕΙ. σὺ δ' οὖν λίθφ κόψον λαβών. ΕΥ. πάνυ γ', εἰ δοκεῖ.
παῖ παῖ. ΠΕΙ. τί λέγεις οὔτος; τὸν ἔποπα παῖ καλεῖς;
οὐκ ἀντὶ τοῦ παιδός σ' ἐχρῆν ἐποποιῖ καλεῖν;

Oration (Thuc. ii. 39) τὴν πόλιν κοινὴν ἐμφαίνει. The "song" of the cicada from the branches of trees is a favourite topic

40. ἐπὶ τῶν κραδῶν] Literally, upon the of the Greek poets. Homer (Iliad iii. 151) makes it a simile for the thin voices of Priam and his aged counsellors,

And the sound of their piping voices was like the Cicada's cry
As it rings out shrill through the wood from the tree where she sitteth on high.

WAR.

Hesiod twice interweaves it into a description of midsummer,

In the day when the thistle has bloomed,
And the Chirruper, high on his seat,
Pours from the branch of a tree
In the rapture of midsummer heat,
Pours to the beat of his wings
A melody thrilling and sweet.—Works and Days, 582.

Aye, the cicadas chirp upon the boughs
 One month, or two ; but our Athenians chirp
 Over their lawsuits all their whole life long.
 That's why we are journeying on this journey now,
 Trudging along with basket, pot, and myrtles,
 To find some quiet easy-going spot,
 Where we may settle down, and dwell in peace.
 Tereus, the hoopoe, is our journey's aim,
 To learn if he, in any place he has flown to,
 Has seen the sort of city that we want.

PEI. You there! EU. What now? PEI. My crow keeps croaking upwards
 Ever so long. EU. And here's my jackdaw gaping
 Up in the air, as if to show me something.
 There must be birds about, I am sure of that.
 Let's make a noise and we shall soon find out.

PEI. Then harkye ; bang your leg against the rock.

EU. And you, your head ; and there'll be twice the noise.

PEI. Well, take a stone and knock. EU. Yes, I'll do that.

Boy ! Boy ! PEI. Eh ! What ! do you call the hoopoe " Boy " ?
 You should call " Whoop-ho there," not " Boy " of course.

And again in the Shield of Heracles 393. Cf. *infra* 1095. See the additional note on the *τέττιξ* at the end of this Commentary.

43. *κανοῦν κ.τ.λ.*] *Τὰ πρὸς θυσίαν κομίζουσιν, ἵνα οἰκίσαντες ἐπὶ τῇ ἰδρύσει θύσωσιν.*—Scholiast. We know from Peace 948 that the cane-basket (*κανοῦν*) might contain the sacrificial knife, the barley grains, and the myrtle-wreath ; though here the myrtles are separately named : see the note on Theam. 37. The only sacrificial requirement mentioned in the Peace which is here

omitted is the *fire* ; and that may have been carried in the *χύτρα*, *Lysistrata* 308, 315. *φέροντας πῦρ ἐν χύτραις*, Xen. Hell. iv. 5. 4. That Athens was not, and could not safely become a *πόλις ἀπράγμων*, was, according to the historian, an argument put forward by Alcibiades in advocating the Sicilian expedition, Thuc. vi. 18.

54. *τῷ σκέλει κ.τ.λ.*] According to the Scholiast there was a boyish joke, *strike the rock with your leg, and the birds will fall down* ; *δὸς τὸ σκέλος τῇ πέτρῃ, καὶ πεσοῦνται τὰ ὄρνεα.*

- ΕΤ. ἐποποιῖ. ποιήσεις τοί με κόπτειν αὖθις αὖ.
ἐποποιῖ. ΤΡΟΧ. τίνες οὗτοι; τίς ὁ βοῶν τὸν δεσπότην; 60
- ΕΤ. Ἀπολλὸν ἀποτρύπαιε, τοῦ χασμήματος.
ΤΡΟΧ. οἴμοι τάλας, ὀρνιθοθήρα τουτωί.
ΕΤ. οὕτω 'στι δεινὸν, οὐδὲ κάλλιον λέγειν;
ΤΡΟΧ. ἀπολείσθον. ΕΤ. ἀλλ' οὐκ ἐσμὲν ἀνθρώπων. ΤΡΟΧ. τί δαί;
ΕΤ. Ὑποδεδιῶς ἔγωγε, Λιβυκὸν ὄρνεον. 65
ΤΡΟΧ. οὐδὲν λέγεις. ΕΤ. καὶ μὴν ἐροῦ τὰ πρὸς ποδῶν.
ΤΡΟΧ. ὁδὶ δὲ δὴ τίς ἐστὶν ὄρνις; οὐκ ἐρεῖς;
ΠΕΙ. Ἐπικεχοδῶς ἔγωγε, Φασιανικός.
ΕΤ. ἀτὰρ σὺ τί θηρίον ποτ' εἰ πρὸς τῶν θεῶν;
ΤΡΟΧ. ὄρνις ἔγωγε δοῦλος. ΕΤ. ἡττήθης τινὸς 70
ἀλεκτρύονος; ΤΡΟΧ. οὐκ, ἀλλ' ὅτε περ ὁ δεσπότης
ἔποψ ἐγένετο, τότε γενέσθαι μ' ἐβῆτο
ὄρνιν, ἣν ἀκόλουθον διάκονόν τ' ἔχη.
ΕΤ. δεῖται γὰρ ὄρνις καὶ διακόνου τινός;
ΤΡΟΧ. οὗτός γ', αἶτ' οἶμαι πρότερον ἀνθρωπός ποτ' ὦν. 75
τότε μὲν ἐρᾷ φαγεῖν ἀφύας Φαληρικός.

60. ΤΡΟΧΙΔΟΣ] The *Dunlin* or *Plover*-*page*. A door suddenly opens in the rock, and an actor emerges, wearing a head-dress or mask representing a Dunlin's head with a long and wide-gaping beak. This gaping beak is regarded as a sign of hostility (see *infra* 308); and if the bird is terrified at the unexpected appearance of two men, whom it naturally assumes to be bird-catchers, in immediate proximity to its home, the men are still more terrified at the threatening and unwonted aspect of the bird. They stagger back, and Peisthetaerus stumbles and falls; the jackdaw and crow make their escape; and it is clear from what follows that

the panic of the men results in a dire disaster, which is its usual consequence on the comic stage; see the note on *Frogs* 307. However, as bird and men respectively recognize the alarm which they themselves have created, their own terror is replaced by self-confidence and good humour. With the first exclamation of Euelpides Ἀπολλὸν κ.τ.λ. compare *Wasps* 161.

63. οὕτω 'στι κ.τ.λ.] *Is it so formidable* (to look at), *and not more pleasant to speak?* He uses the neuter, because he is contemplating the Dunlin as a *θηρίον* (*infra* 69). This is the MS. reading, but it is very unsatisfactory, and its meaning very doubtful. Bentley suggested *οὕτως*

- EU. O, Whoop-ho there! What, must I knock again?
 Whoop-ho! PLOVER-PAGE. Whoever are these? Who calls my master?
- EU. Apollo shield us, what a terrible gape!
- P.-P. These be two bird-catchers. O dear, O dear!
- EU. (*Aside.*) As nasty-speaking, as unpleasant-looking!
- P.-P. Ye shall both die! EU. O, we're not men. P.-P. What then?
- EU. Well, I'm the Panic-struck, a Libyan bird.
- P.-P. Nonsense! EU. No nonsense: look for yourself and see.
- P.-P. And *he*—what bird is he? come, won't you answer?
- PEI. I? I'm a pheasant, and a yellow-tailed one.
- EU. But O by all the Gods, whatever are you?
- P.-P. A serving-bird. EU. What, vanquished by some gamecock
 In fight? P.-P. No, but my master, when he first
 Became a hoopoe, prayed that I might turn
 Into a bird, to be his servant still.
- EU. What, does a bird require a serving-bird?
- P.-P. *He* does, as having been a man, I fancy.
 So when he wants to taste Phaleric sardines,

"τί δει νῦν τοῦδε" κάλλιον λέγειν, *Heus tu, melius est ut dicas "quid nos eum velimus."* And Brunck reads οὔτος, τί δεινόν; οὐδὲ κάλλιον λέγεις, *O bone, quid conturbaris? nam cur meliora non loqueris?*

65. Ὑποδεδιώς]. *The Considerably-frightened.* Aristophanes does not fashion the participle into the likeness of a bird's name, and there is no reason why a translator should do so. The words ἐρῶν τὰ πρὸς ποδῶν, as well as the name which Peisthetaerus gives himself, point to the catastrophe to which allusion has been made in the note on 60 supra. "Dicit hoc, quasi prae timore cacaverit" as Bergler, following the Scholiast,

observes.

70. δοῦλος]. This epithet, applied to a bird, may have recalled the well-known line of an unknown author cited by Plutarch in the fourth chapter of his Alcibiades, ἔπηξ', ἀλέκτωρ δοῦλον ὡς κλῖνας πτερόν (to which Kuster has already referred), and so have given occasion for the question which immediately follows.

76. ἀφύας Φαληρικός]. Ἀφύαι were little fish of the Clupeidae family (see the note on Wasps 493), very probably *anchovies*. None were thought so good as those taken ἐν εὐκόλποισι Φαλήρου | ἀγκῶσιν . . . ἱεροῖς. "Use all ἀφύας for manure" says the poet Archestratus,

- τρέχω 'π' ἀφύας λαβὼν ἐγὼ τὸ τρύβλιον.
 ἔτνους δ' ἐπιθυμῇ, δεῖ τορύνης καὶ χύτρας·
 τρέχω 'πὶ τορύνην. Εὔ. τροχίλος ὄρνις οὐτοσί.
 οἶσθ' οὖν δ,δρασον, ὦ τροχίλε; τὸν δεσπότην 80
 ἡμῖν κάλεσον. ΤΡΟΧ. ἀλλ' ἀρτίως νῆ τὸν Δία
 εὐδαι, καταφαγὼν μύρτα καὶ σέρφους τινάς.
 Εὔ. ὁμως ἐπέγειρον αὐτόν. ΤΡΟΧ. οἶδα μὲν σαφῶς
 ὅτι ἀχθέσεται, σφῶν δ' αὐτὸν εἶνεκ' ἐπεγερω.
 ΠΕΙ. κακῶς σύ γ' ἀπλόι', ὥς μ' ἀπέκτεινας δέει. 85
 Εὔ. οἴμοι κακοδαίμων, χῶ κολοῖός μοι ἔχεται
 ὑπὸ τοῦ δέους. ΠΕΙ. ὦ δειλότατον σὺ θηρίων,
 δεισας ἀφῆκας τὸν κολοῖόν; Εὔ. εἶπέ μοι,
 σὺ δὲ τὴν κορύνην οὐκ ἀφῆκας καταπεσών;
 ΠΕΙ. μὰ Δί' οὐκ ἔγωγε. Εὔ. ποῦ γάρ ἐστ'; ΠΕΙ. ἀπέπτωτο. 90
 Εὔ. οὐκ ἄρ' ἀφῆκας; ὠγάθ' ὡς ἀνδρείος εἴ.
 ΕΠ. ἀνοίγε τὴν ὕλην, ἵν' ἐξέλθω ποτέ.
 Εὔ. ὦ Ἡράκλεις, τουτὶ τί ποτ' ἐστὶ τὸ θηρίον;
 τίς ἢ πτέρωσις; τίς ὁ τρόπος τῆς τριλοφίας;
 ΕΠ. τίνες εἰσὶ μ' οἱ ζητοῦντες; Εὔ. οἱ δώδεκα θεοὶ 95
 εἰξάσιν ἐπιτρίψαι σε. ΕΠ. μὼν με σκώπτετον

from whom the foregoing words are quoted, "save those which are taken at Athens." See the three chapters devoted by Athenaeus to ἀφύαι (vii. 22-4), in which the Phaleric ἀφύαι are several times noticed.

84. ἐπεγερω] The Dunlin goes in to awaken the Hoopoe. While he is within, the two men, left outside, discourse of the fright they have received.

92. ἀνοίγε τὴν ὕλην] A turn of the ἐκκύκλημα brings out the Hoopoe, together with a portion of his dwelling. Had it been a man's habitation, the portion

brought out would have been the interior of a chamber (see the notes on Thesm. 95, 277), but, being a bird's habitation, it consists of small trees and brushwood, which, with the brushwood still within the aperture, form the copse, or λόχμη, in which the Hoopoe has been roosting, and in which his wife (Procne, the nightingale) is even now reposing. Into this λόχμη the Hoopoe disappears to sing his "Serenade" and his "Bird-call"; and from this λόχμη the music of the flute, imitating the warbled response of the

- I run for the sardines, catching up a dish.
 Does he want soup? then where's the pot and ladle?
 I run for the ladle. EU. A regular running-page.
 Now harkye, Plover-page, run in and call
 Your master out. P.-P. Great Zeus! he has just been eating
 Myrtles and midges, and is gone to roost.
- EU. But still, do wake him. P.-P. Well I know he won't
 Like to be waked, still for your sake I'll do it.
- PEI. Confound the bird! he frightened me to death.
- EU. O dear! O dear! my heart went pit-a-pat,
 My daw's gone too. PEI. (*Severely.*) Gone! O you coward you,
 You LET him go! EU. Well, didn't you fall down,
 And let your crow go? PEI. No, I didn't. No!
- EU. Where is she then? PEI. She flew away herself.
- EU. You didn't let her go. You're a brave boy!
- HOOPOE. Throw wide the wood, that I may issue forth!
- EU. O Heracles, why what in the world is this?
 What feathering's here? What style of triple-cresting?
- HOOP. Who be the folk that seek me? EU. The Twelve Gods
 Would seem to have wrought your ruin. HOOP. What, do you jeer me,

nightingale, is supposed to proceed. See *infra* 202, 207, 224, 265. It is this copse, here called *ῥλη* (possibly, as Dr. Merry observes, with a play on *πύλη*), which the Hoopoe requires to be parted asunder, that he may come out to receive his visitors.

95. *οἱ δώδεκα θεοί*] The adventurers had expected to see the Hoopoe in the glory of his full plumage, and are taken aback at finding him almost featherless. His "enormous crest" and "very long, slightly arched beak" are indeed sufficiently in evidence; but except on his

head and his wings he has got no feathers at all. Euelpides suggests that all the Twelve Gods—the Twelve great Gods who composed the supreme Council of Olympus—must have combined to reduce him to this pitiful plight. Some suppose that the words *εἴξαι ἐπιγρῖψαι σε* are an afterthought introduced *παρὰ προσδοκίαν* into a sentence which was originally intended to have a different termination; but there seem to be no sufficient grounds for this opinion. As to the appeal to Heracles two lines above, see the note on Peace 180.

- ὀρῶντε τὴν πτέρωσιν ; ἦν γὰρ, ὦ ξένοι,
 ἀνθρῶπος. Εὔ. οὐ σοῦ καταγελῶμεν. ΕΠ. ἀλλὰ τοῦ ;
- Εὔ. τὸ βάμφος ἡμῖν σου γέλοιον φαίνεται.
- ΕΠ. τοιαῦτα μέντοι Σοφοκλέης λυμαίνεται 100
 ἐν ταῖς τραγωδίαισιν ἐμὲ τὸν Τηρέα.
- Εὔ. Τηρεὺς γὰρ εἶ σύ ; πότερον ὄρνις ἢ ταῶς ;
- ΕΠ. ὄρνις ἔγωγε. Εὔ. κατὰ σοι ποῦ τὰ πτερά ;
- ΕΠ. ἐξερρήκε. Εὔ. πότερον ὑπὸ νόσου τινός ;
- ΕΠ. οὐκ, ἀλλὰ τὸν χειμῶνα πάντα τῶρνεα 105
 πτερορρηεῖ τε καὺθις ἕτερα φύομεν.
 ἀλλ' εἰπατόν μοι σφὼ τίν' ἐστόν ; Εὔ. νῶ ; βροτώ.
- ΕΠ. ποδαπὸν τὸ γένος ; Εὔ. ὅθεν αἱ τριήρεις αἱ καλάι.
- ΕΠ. μῶν ἡλιαστά ; Εὔ. μάλλὰ θατέρου τρόπου,
 ἀπηλιαστά. ΕΠ. σπείρεται γὰρ τοῦτ' ἐκεῖ 110
 τὸ σπέρμ' ; Εὔ. ὀλίγον ζητῶν ἂν ἐξ ἀγροῦ λάβοις.
- ΕΠ. πράγους δὲ δὴ τοῦ δεομένῳ δεῦρ' ἤλθετον ;
- Εὔ. σοὶ ξυγγενέσθαι βουλομένῳ. ΕΠ. τίνος πέρι ;

100. Σοφοκλέης] Sophocles had written a tragedy called the "Tereus," of which the triple metamorphosis was doubtless the culminating incident. He was far too great an artist to have exhibited the transformation on the stage (*ne coram populo . . . in avem Procne vertatur*, Horace, A. P. 185-7), or to have introduced Tereus afterwards, in the guise of a hoopoe. The metamorphosis must have been described by a Messenger, who very probably did not enter into the specific details of the change except so far as related to the head and wings ; so as to give occasion to the Athenian wits to suggest that in all other respects he remained a man. The expression ἐν ταῖς τραγωδίαισιν does not refer (as in the

translation it does) to that particular play. It means generally "in the Tragedies," that is to say, in the Tragic, as opposed to the Comic, competitions.

102. ταῶς] The peacock had only recently been introduced into Athens from the East, and was still the greatest possible rarity there. In a chapter on the peacock (ix. 56) Athenaeus brings together many references to the bird, and most of them allude to its original scarcity. Thus Antiphanes, a Comic Poet of the transition period (who began to exhibit some time after the death of Aristophanes), says in his *Στρατιώτης*, "A man used to bring in a pair of peacocks, as a very scarce article ; but now," he adds "they are

- Seeing the way I'm feathered? Strangers, I
 Was once a man. EU. It's not at you we're laughing.
 HOOP. What is it then? EU. Your beak looks rather funny.
 HOOP. This is the way that Sophocles disfigures
 The manly form of Tereus in his Play.
 EU. What, are you Tereus? Are you bird or peacock?
 HOOP. I am a bird. EU. Then, where are all your feathers?
 HOOP. They've fallen off! EU. What! from disease, or why?
 HOOP. No, but in winter-time all birds are wont
 To moult their feathers, and then fresh ones grow.
 But tell me what *ye* are. EU. We? mortal men.
 HOOP. And of what race? EU. Whence the brave gallies come.
 HOOP. Not dicasts, are ye? EU. No, the other sort.
 We're anti-dicasts. HOOP. Grows that seedling there?
 EU. Aye in the country you can find a few,
 If you search closely. HOOP. But what brings you hither?
 EU. To talk with you a little. HOOP. What about?

more plentiful than quails." But Eubulus, a contemporary of Antiphanes, speaks in his *Phoenix* as if they were still very scarce, *καὶ γὰρ ὁ τοῦ διατὰ τὸ σπάνιον θαυμάζεται*. And Antiphon, the Orator, says that the public were admitted to see them on the new-moons only. Euelpides, at all events, seems to know nothing about them. Here he distinguishes a peacock from a bird; in the following line he implies that if Tereus had been a peacock, there would be nothing surprising in his having no feathers; whilst a little further on (269) he inquires if the flamingo is a peacock. Possibly there is an allusion to some recent exhibition of ignorance on the subject.

109. *μὴ ἀλλὰ θατέρου τρόπου*] He seems to be quoting from a line in the *Medea* of Euripides *μηδ' ἡσυχαίαν ἀλλὰ θατέρου τρόπου* (808), a line all the more likely to impress itself on the popular mind because it is repeated, with a slight variation, from an earlier line (305) of the same play.

111. *ἐξ ἀγροῦ*] That is to say "amongst the country folk," *ὅτι οἱ ἀγροικοὶ μόνοι εἰσὶν οἱ μὴ φιλοδικασταὶ, ὥς ὀλίγων δυντῶν μισοδικῶν, καὶ τούτων ἀγροίκων*, as the Scholiast observes. It must be remembered that at this time the country-folk had returned to their farms again, and were no longer cooped within the city walls.

- ΕΤ. ὅτι πρῶτα μὲν ἦσθ' ἄνθρωπος, ὥσπερ νῶ ποτέ,
 κάργυριον ὠφέλιγας, ὥσπερ νῶ ποτέ, 115
 κούκ ἀποδιδούς ἔχαιρες, ὥσπερ νῶ ποτέ·
 εἴτ' αὖθις ὀρνίθων μεταλλάξας φύσιν
 καὶ γῆν ἐπεπέτου καὶ θάλατταν ἐν κύκλῳ,
 καὶ πάνθ' ὅσα περ ἄνθρωπος ὅσα τ' ὄρνις φρονεῖς·
 ταῦτ' οὖν ἱκέται νῶ πρὸς σέ δεῦρ' ἀφίγμεθα, 120
 εἴ τινα πόλιν φράσειας ἡμῖν, εὐερον
 ὥσπερ σισύραν, ἐγκατακλινῆναι μαλθακὴν.
- ΕΠ. ἔπειτα μείζω τῶν Κραναῶν ζητεῖς πόλιν ;
 ΕΤ. μείζω μὲν οὐδέν, προσφορωτέραν δὲ νῶν.
 ΕΠ. ἀριστοκρατεῖσθαι δῆλος εἰ ζητῶν. ΕΤ. ἐγώ ; 125
 ἥκιστα· καὶ τὸν Σκελλίου βδελύττομαι.
- ΕΠ. ποῖαν τιν' οὖν ἡδιστ' ἂν οἰκοῖτ' ἂν πόλιν ;
 ΕΤ. ὅπου τὰ μέγιστα πράγματ' εἴη τοιάδε·
 ἐπὶ τὴν θύραν μου πρῶ τις ἐλθὼν τῶν φίλων
 λέγοι ταδί· “ πρὸς τοῦ Διὸς τούλυμπιου 130
 ὅπως παρέσει μοι καὶ σὺ καὶ τὰ παιδία
 λουσάμενα πρῶ· μέλλω γὰρ ἐστιᾶν γάμους·
 καὶ μηδαμῶς ἄλλως ποιήσης· εἰ δὲ μὴ,

116. οὐκ ἀποδιδούς] These words must be taken together, *not paying*, that is *shirking the payment of, your debts*.

123. τῶν Κραναῶν] Τῶν Ἀθηνῶν.
 —Scholiast. Κραναῖ was the most ancient name of Athens, a name in the plural form, like Ἀχαρναῖ, Πλαταιαῖ, and (with a different accent) Ἀθῆναι itself, Μυκῆναι, Θῆβαι, and many others. It was also called ἡ Κραναὰ πόλις, but there of course Κραναὰ is an adjective ; Ach. 75, Lys. 481. The name had the same patriotic flavour to Athenian ears, that

“ Old England ” has to our own.

124. προσφορωτέραν] Ἐπιτηδειοτέραν.
 —Scholiast. *More suited to our requirements*.

126. τὸν Σκελλίου] Παρὰ τὸ ὄνομα πέπαιχεν, ἐπεὶ Ἀριστοκράτης Σκελλίου ἦν υἱός.
 —Scholiast. The necessity of finding out a suitable town affords the poet an opportunity of throwing out some little sarcastic remarks upon sundry obnoxious citizens, presumably sitting among the spectators. We do not want an aristocracy, says Euelpides, for we loathe

- Eu. You were a man at first, as we are now,
 And had your creditors, as we have now,
 And loved to shirk your debts, as we do now ;
 And then you changed your nature, and became
 A bird, and flew round land and sea, and know
 All that men feel, and all that birds feel too.
 That's why we are come as suppliants here, to ask
 If you can tell us of some city, soft
 As a thick rug, to lay us down within.
- Hoop. Seek ye a mightier than the Cranaan town ?
- Eu. A mightier, no ; a more commodious, yes.
- Hoop. Aristocratic ? Eu. Anything but that !
 I loathe the very name of Scellias' son.
- Hoop. What sort of city would ye like ? Eu. Why, one
 Where my worst trouble would be such as this ;
 A friend at daybreak coming to my door
 And calling out *O by Olympian Zeus,*
Take your bath early : then come round to me,
You and your children, to the wedding banquet
I'm going to give. Now pray don't disappoint me,

Aristocrates the son of Scellias ; we will not go to Lepreus, because of the leper Melanthius ; we will not abide amongst the Opuntians, for we cannot abide Opuntius. Aristocrates is selected because of his name, and not because of his opinions, but he did afterwards in fact become one of the most prominent leaders of the aristocratical party. He took part in the oligarchic Revolution of the 400, was an influential member of that body, and ultimately seceded from it with Theramenes, Thuc. viii. 89 ;

Aristotle's Polity of Athens, chap. 33 ; Lysias against Eratosthenes 67. Finally, he was one of the successful generals at Arginusae, and, together with such of his colleagues as ventured to return to Athens, was put to death by the Athenians. As the description *ὁ Σκελλίου* is added to his name by Thucydides (ubi supra), Plato (Gorgias, chap. 27, 472 A), and [Demosthenes] (against Theocritus 87, 1343), there were doubtless other well-known citizens of the same name.

- μή μοι τότε γ' ἔλθης, ὅταν ἐγὼ πράττω κακῶς."
- ΕΠ. νῆ Δία τάλαιπώρων γε πραγμάτων ἐρᾷς. 135
τί δαὶ σύ; ΠΕΙ. τοιούτων ἐρῶ καγώ. ΕΠ. τίνων;
- ΠΕΙ. ὅπου ξυναντῶν μοι ταδί τις μέμψεται,
ὥσπερ ἀδίκηθεις, παιδὸς ὠραίου πατήρ·
"καλῶς γέ μου τὸν υἱόν, ὦ Στιλβωνίδη,
εὐρὼν ἀπίοντ' ἀπὸ γυμνασίου λελουμένον 140
οὐκ ἔκυσας, οὐ προσεῖπας, οὐ προσηγάγου,
οὐκ ὥρχιπέδησας, ὃν ἐμοὶ πατρικὸς φίλος."
- ΕΠ. ὦ δειλακρίων σὺ τῶν κακῶν οἷων ἐρᾷς.
ἀτὰρ ἔστι γ' ὅποιαν λέγετον εὐδαίμων πόλις
παρὰ τὴν ἐρυθρὰν θάλατταν. ΕΤ. οἶμοι, μηδαμῶς 145
ἡμῖν παρὰ τὴν θάλατταν, ἵν' ἀνακύψεται
κλητῆρ' ἀγούσ' ἔωθεν ἡ Σαλαμνία.
'Ελληνικὴν δὲ πόλιν ἔχεις ἡμῖν φράσαι;
- ΕΠ. τί οὐ τὸν Ἥλειον Λέπρεον οἰκίζετον

134. *πράττω κακῶς*] The Scholiast says that there was a proverb, applied to one who would not assist his friends in their adversity, *μή μοι τότε γ' ἔλθης, ὅταν ἐγὼ πράττω καλῶς*, and that Euelpides merely changes the *καλῶς* into *κακῶς*. But if there ever was a proverb in those words, which is very unlikely, we may be sure that, like so many other proverbs, it was itself derived from the words of Aristophanes. The phrase *ἐστὶν γάμος, to make a marriage-feast*, is used by Euripides in the "Madness of Heracles" 483.

139. *Στιλβωνίδη*] This is merely a fancy name in a fancy picture. That the Hoopoe so understood it, and did not suppose the speaker to be giving his own name is plain from 643 *infra*. The

address ὦ δειλακρίων, with which the Hoopoe commences his reply, is an expression of affectionate commiseration, *Poor dear fellow*. See Peace 193.

145. *τὴν ἐρυθρὰν θάλατταν*] This name was not, in ancient times, restricted to what we now term the Red Sea. It was used, as Beck observes, "de Indico Oceano, de sinu Persico, de Arabico sinu"; in fact, generally of the seas which wash the south-western coasts of Asia.

147. *ἡ Σαλαμνία*] Δύο εἰσὶ νῆες παρὰ τοῖς Ἀθηναίοις ὑπηρέτιδες, ἡ Πάραλος καὶ ἡ Σαλαμνία. ὃν ἡ μὲν Σαλαμνία τοὺς ἐγκαλουμένους εἰς κρίσιν ἤγον, ἡ ἔπ' Ἀλκιβιάδην φησὶ πεμφθῆναι Θουκυδίδης (vi. 61). ἡ δὲ Πάραλος τὰς θεωρίας ἀπῆγεν.—Scholiast. See *infra* 1204. The "Salaminia" was

Else, keep your distance, when my money's—gone.

HOOP. Upon my word, you are quite in love with troubles!

And you? PEI. I love the like. HOOP. But tell me what.

PEI. To have the father of some handsome lad

Come up and chide me with complaints like these,

Fine things I hear of you, Stillonides,

You met my son returning from the baths,

And never kissed, or hugged, or fondled him,

You, his paternal friend! You're a nice fellow.

HOOP. Poor Poppet, you are in love with ills indeed.

Well, there's the sort of city that ye want

By the Red Sea. EU. Not by the sea! Not where

The Salaminian, with a process-server

On board, may heave in sight some early morn.

But can't you mention some Hellenic town?

HOOP. Why don't ye go and settle down in Elis,

despatched in the autumn of 415 B.C. (some five or six months before the exhibition of the "Birds") to bring back Alcibiades, just as he was approaching the Sicilian coasts at the head of the great Athenian armament. And the observation of Euelpides was doubtless intended to remind the spectators of that dramatic and most momentous event.—It seems like a fragment of ancient history to read in the English newspapers, as I am penning this note (May 7, 1886), that the Greek Government has sent the Salaminia to Constantinople, to bring back the Greek Minister.—As to κλητήρα, see the note on Wasps 1408.

149. τὸν Ἠλείον Λέπρεον] There was but one Lepreus, or (as it is usually

called) Lepreum, known to the Athenians; why then does Aristophanes go out of his way to call it the Eleian? No one has taken the trouble to ask the question, yet the answer is not without interest. The Lepreates had, at some remote period, ceded half their land to Elis, but were allowed to remain in possession, on rendering a talent yearly to the treasury of Olympian Zeus. This payment was regularly made until the outbreak of the Peloponnesian War: but subsequently they declined to continue it διὰ πρόφασιν τοῦ πολέμου, which apparently means "on the score of the expenses caused them by the War." And on Elis attempting to enforce payment, they appealed to Sparta. At first both parties agreed to

- ἐλθόνθ' ; ΕΥ. *ὅτι νῆ τοὺς θεοὺς, δσ' οὐκ ἰδὼν,* 150
βδελύττομαι τὸν Λέπρεον ἀπὸ Μελανθίου.
- ΕΠ. *ἀλλ' εἰσὶν ἕτεροι τῆς Λοκρίδος Ὀπούντιοι,*
ἵνα χρὴ κατοικεῖν. ΕΥ. ἀλλ' ἔγωγ' Ὀπούντιος
οὐκ ἂν γενοίμην ἐπὶ ταλάντῳ χρυσίου.
οὗτος δὲ δὴ τίς ἔσθ' ὁ μετ' ὀρνίθων βίος ; 155
σὺ γὰρ οἶσθ' ἀκριβῶς. ΕΠ. οὐκ ἄχαρις ἐς τὴν τριβήν.
οὗ πρῶτα μὲν δεῖ ζῆν ἀνευ βαλλαντίου.
- ΕΥ. *πολλήν γ' ἀφείλες τοῦ βίου κιβδηλίαν.*
- ΕΠ. *νεμόμεσθα δ' ἐν κήποις τὰ λευκὰ σήσαμα*
καὶ μύρτα καὶ μήκωνα καὶ σισύμβρια. 160
- ΕΥ. *ὕμεις μὲν ἄρα ζῆτε νυμφίων βίον.*
- ΠΕΙ. *φεῦ φεῦ*
ᾗ μέγ' ἐνορῶ βούλευμ' ἐν ὀρνίθων γένει,
καὶ δύναμιν ᾗ γένοιτ' ἂν, εἰ πίθοισθέ μοι.

abide by the award of Sparta; but before any award was given, Elis, suspecting that she would not receive fair play, withdrew from the submission and invaded Lepreum. Thereupon Sparta gave the award against her, and excluded her from the disputed territory, first by placing a temporary garrison of Spartan hoplites there, and afterwards by giving the land to the enfranchised Helots who had fought under Brasidas. Lepreum, therefore, virtually became a part of Messenia. The Eleians, indignant at the action of Sparta, looked about for other alliances. And in the year 420 B.C. a formal alliance for 100 years was contracted between the Athenians, the Argives, the Eleians, and the Mantineaes. The story is told in the Fifth Book of Thucydides, chaps.

31, 34, 47. Aristophanes, therefore, having selected Lepreum for the purpose of a gird at Melanthius (the obnoxious tragic poet already assailed in Peace 804, 1009, who was said to be afflicted with leprosy), applies to it the distinctive epithet "Eleian" as a compliment to these new allies, who were doubtless represented by envoys at this celebration of the great Dionysia.

153. Ὀπούντιος] Οὗτος συκοφάντης πονηρὸς καὶ μονόφθαλμος.—Scholiast. From other expressions in the Scholia here, and from line 1294 infra, we may infer that this Common Informer had lost one eye, and could not see very well with the other. It was merely for the purpose of having a gibe at his expense that the Hoopoe recommended the adventurers to find a home with the

- At Lepreus? Eu. Leprous! I was never there,
 But for Melanthius' sake I loathe the name.
- HOOP. Well then, the Opuntians up in Locris, there's
 The place to dwell in! Eu. I become Opuntius!
 No thank you, no, not for a talent of gold.
 But this, this bird-life here, you know it well,
 What is this like? HOOP. A pleasant life enough.
 Foremost and first you don't require a purse.
- Eu. There goes a grand corrupter of our life!
- HOOP. Then in the gardens we enjoy the myrtles,
 The cress, the poppy, the white sesame.
- Eu. Why, then, ye live a bridegroom's jolly life.
- PR1. Oh! Oh!
 O the grand scheme I see in the birds' reach,
 And power to grasp it, if ye'd trust to me!

Opuntian Locrians; the people who occupied the coast above Boeotia, facing the northerly portion of Euboea.

159. *σίσυμβρα κ.τ.λ.*] These things, Euelpides says two lines below, remind him of a bridegroom's life. We have already seen in the Peace that the sesame-cake (owing to the prolific qualities of the sesame, evidenced by the multiplicity of its seeds) was the recognized wedding-cake at Athens. The same multiplicity exists in the seeds of the poppy and the *σισύμβριον*, cress. *σισύμβριον* is by some thought to be "watermint," but here at all events it cannot bear that signification, since watermint is not a garden herb, and has only four small seeds. Linnaeus, and (I believe) modern botanists generally, identify it with cress. *μύπρα* are again in line 1100

infra spoken of as the favourite food of the birds. The myrtle of course was specially sacred to Aphrodite; and so apparently were *σισύμβρια*. Bothe refers to Ovid's *Fasti* iv. 869 "*Cumque sua dominae*" (that is, *Veneri*) "*date grata sisymbria myrto.*"

162. *φεῦ φεῦ*] Peisthetaerus breaks into the conversation with the announcement of his grand conception of one great city of the Birds between Heaven and Earth, a conception the development and realization of which occupy the entire remainder of the play. And henceforth he is the ruling spirit of everything that takes place; Euelpides falls more and more into the background, and at last, before the play is half over, Peisthetaerus dispenses with him altogether.

- ΕΠ. τί σοι πιθώμεσθ' ; ΠΕΙ. ὅ τι πίθησθε ; πρῶτα μὲν
 μὴ περιπέτεσθε πανταχῇ κεχηγνότες· 165
 ἄς τοῦτ' ἄτιμον τοῦργον ἐστίν. αὐτίκα
 ἐκεῖ παρ' ἡμῖν τοὺς πετομένους ἦν ἔρη
 " τίς ἐστιν οὗτος ; " ὁ Τελέας ἐρεῖ ταδί·
 " ἄνθρωπος ὄρνις, ἀστάθμητος, πετόμενος,
 ἀτέκμαρτος, οὐδὲν οὐδέποτε ἐν ταύτῳ μένων." 170
- ΕΠ. νῆ τὸν Διδύμισον εὖ γε μωμᾷ ταυταγί.
 τί ἂν οὖν ποιοῖμεν ; ΠΕΙ. οἰκίσσατε μίαν πόλιν.
- ΕΠ. ποίαν δ' ἂν οἰκίσαιμεν ὄρνιθες πόλιν ;
 ΠΕΙ. ἀληθες ; ὃ σκαιότατον εἰρηκῶς ἔπος,
 βλέψον κάτω. ΕΠ. καὶ δὴ βλέπω. ΠΕΙ. βλέπε νῦν ἄνω. 175
- ΕΠ. βλέπω. ΠΕΙ. περίαγε τὸν τράχην. ΕΠ. νῆ Δία
 ἀπολαύσομαί τί γ', εἰ διαστραφήσομαι.
- ΠΕΙ. εἰδές τι ; ΕΠ. τὰς νεφέλας γε καὶ τὸν οὐρανόν.
 ΠΕΙ. οὐχ οὗτος οὖν δήπου 'στὶν ὄρνιθων πόλος ;

166. αὐτίκα] *For instance.* The word is used in this sense six times in this very comedy; here, and in lines 378, 483, 574, 786, and 1000. See the note on Thesm. 151.

167. τοὺς πετομένους] *If you ask the flighty people at Athens "Who is that person?"* Teleas (as their leader and spokesman) will reply "*The man is a bird, unstable, flighty, unaccountable, never still for a moment.*" The very flightiest people at Athens, Peisthetaerus means, despise the birds for their excessive flightiness. As to Teleas, see infra 1025 and the lines of Phrynichus cited in the note to line 11 supra. It was doubtless as "grand" to hear him declaiming against flightiness, as it was, in King James's opinion, "to hear Baby

Charles laying down the guilt of dissimulation, or Steenie lecturing on the turpitude of incontinence." However, the Scholiast (who is followed by all the Commentators) will not allow that Teleas is reckoned among the πετομένους. He considers the words τοὺς πετομένους ἦν ἔρη equivalent to ἦν τις ἐρωτήση περὶ τῶν πετομένων, citing, by way of confirmation, Iliad vi. 239 where the women throng round Hector as he re-enters Troy, εἰρόμεναι παῖδάς τε κασιγνήτους τε. But such a construction is impossible in Aristophanes. The lines which Dr. Blaydes adduces from the Clouds (144, 145) ἀνὴρ ἄρτι Χαιρεφῶντα Σωκράτης | ψύλλαν ὁπόσους ἄλλοιτο τοὺς αὐτῆς πόδας are altogether beside the mark. ψύλλαν is not there governed

- HOOP. Trust you in what? PEI. What? First don't fly about
In all directions, with your mouths wide open.
That makes you quite despised. With *us*, for instance,
If you should ask the flighty people there,
Who is that fellow? Teleas would reply,
The man's a bird, a flighty feckless bird,
Inconsequential, always on the move.
- HOOP. Well blamed, i'faith; but what we ought to do,
Tell us. PEI. Live all together: found one State.
- HOOP. What sort of State are birds to found, I wonder.
- PEI. Aye, say you so? You who have made the most
Idiotic speech, look down. HOOP. I do. PEI. Look up.
- HOOP. I do. PEI. Twirl round your head. HOOP. Zeus! I shall be
A marvellous gainer, if I twist my neck!
- PEI. What did you see? HOOP. I saw the clouds and sky.
- PEI. And is not that the Station of the Birds?

by *ἀνήπερο*, any more than in the corresponding lines infra 1269, 1270, *δαινόν γε τὸν κήρυκα τὸν παρὰ τοὺς βροτοὺς | οἰχόμενον, εἰ μὴδέποτε νοστήσει πάλιν*, the accusatives τὸν κήρυκα are governed by *δαινόν*. In each case the subject of the succeeding verb is, by a common Attic idiom, placed before the conjunction as an independent accusative. See Eccl. 583 and the note there, and the notes on 483 and 652 infra. Aristophanes could not have said *ἀνίπερ' ἄρτι Χαιρεφῶντα Σωκράτης ψύλλαν*, as a complete sentence, *Socrates was asking Chaerephon about the flea*. And here the vulgar construction, besides being impossible in itself, renders the whole speech unconnected and pointless. I have adopted Dobree's emendation *τίς ἔστιν οὗτος*; for *τίς ὅστις*

οὗτος; and have given an aspirate to *ἄνθρωπος*. In the last line of the speech *ἀτέκμαρτος* means *uncertain, one on whose actions you cannot reckon*. And with the concluding words cf. Wasps 969.

177. *διαστραφήσομαι*] Τὸν τράχηλον κλάσω.—Scholiast. The line is, in substance, repeated from Knights 175.

179. *πόλος*] Τὸ περιέχον ἅπαν. — ὡς αὐτοῦ τε περιπολουμένου καὶ δι' αὐτοῦ πάντων ἐρχομένων.—πόλος, παρὰ τὸ πολεῖσθαι ἐν αὐτῷ πάντα.—Scholiasts. The Greeks, says Mr. Grote (Part I. chap. 20), "according to Herodotus, acquired from the Babylonians the conception of 'the Pole,' or of the heavens as a complete hollow sphere, revolving round and enclosing the earth." Herodotus, however (ii. 109), refers not so much to

- ΕΠ. πόλος; τίνα τρόπον; ΠΕΙ. ὥσπερ εἰ λέγοις, τόπος. 180
 ὅτι δὲ πολεῖται τοῦτο καὶ διέρχεται
 ἅπαντα διὰ τούτου, καλεῖται νῦν πόλος.
 ἦν δ' οἰκίσγητε τοῦτο καὶ φράξῃθ' ἅπαξ,
 ἐκ τοῦ πόλου τούτου κεκλήσεται πόλις.
 ὥστ' ἄρξῃθ' ἀνθρώπων μὲν ὥσπερ παρνύπων, 185
 τοὺς δ' αὖ θεοὺς ἀπολεῖτε λιμῶ Μηλίων.
 ΕΠ. πῶς; ΠΕΙ. ἐν μέσφ' δῆπουθεν ἀήρ ἐστι γῆς.
 εἴθ' ὥσπερ ἡμεῖς, ἦν ἰέναι βουλώμεθα
 Πυθῶδε, Βοιωτοὺς δίοδον αἰτούμεθα,
 οὕτως, ὅταν θύσσωσιν ἄνθρωποι θεοῖς, 190
 ἦν μὴ φόρον φέρωσιν ὑμῖν οἱ θεοί,
 διὰ τῆς πόλεως τῆς ἀλλοτρίας καὶ τοῦ χάους
 τῶν μηνίων τὴν κνίσαν οὐ διαφρήσετε.
 ΕΠ. ἰὸν ἰού·
 μὰ γῆν, μὰ παγίδας, μὰ νεφέλας, μὰ δίκτυα,

the *conception*, as to a contrivance, like our *globes*, for illustrating the conception. It is impossible to keep up the play of words between πόλος, πολεῖται, πολίται, and πόλις. Warned by the disasters of my predecessors, I have ventured to give a slightly different turn to the passage.

186. Μηλίων] About ten or eleven months before the production of this play, the Melians had been reduced by famine, and that treachery which is a natural result of famine, to surrender at discretion to their Athenian besiegers. They had wronged nobody, but the Athenians slew every adult male they captured, and enslaved all the women and children. That the expression λιμὸς Μηλίων passed into a proverb is

probably due to its occurrence here.

187. ἐν μέσφ' γῆς] Meaning, as Beck observed, ἐν μέσφ' γῆς καὶ οὐρανοῦ, *between Heaven and Earth*. "So, in Aesch. Choeph. 61, ἐν μεταίχμιφ' σκότου is ἐν μεταίχμιφ' σκότου καὶ φάους, 'in the twilight,' the debateable space for which light and darkness contend." Green. So, in the Apocalypse iv. 6, the words ἐν μέσφ' τοῦ θρόνου should be translated, not "in the midst of the throne," but "in the mid-space between the throne and the glassy sea," which had just been mentioned.

189. Βοιωτοὺς δίοδον] As Boeotia extended from sea to sea to the north of Attica, the Athenians could hold no communication by land with Pytho (Delphi) or any other part of Northern

- HOOP. Station? PER. As one should say, their habitation.
 Here while the heavens revolve, and yon great dome
 Is moving round, ye keep your Station still.
 Make this your city, fence it round with walls,
 And from your Station is evolved your State.
 So ye'll be lords of men, as now of locusts,
 And Melian famine shall destroy the Gods.
- HOOP. Eh! how? PER. The Air's betwixt the Earth and Sky.
 And just as we, if we would go to Pytho,
 Must crave a grant of passage from Boeotia,
 Even so, when men slay victims to the Gods,
 Unless the Gods pay tribute, ye in turn
 Will grant no passage for the savoury steam
 To rise through Chaos, and a realm not their's.
- HOOP. Hurrah!
 O Earth! ods traps, and nets, and gins, and snares,

Greece, except through Boeotia. Thus in the war between Athens and Philip of Macedon, each of the combatants applied, or talked of applying for a passage through Boeotia. According to Aeschines (adv. Ctes. 151, p. 75) Demosthenes proposed that the Athenians should send ambassadors to Thebes *αἰτήσαντας δίδου ἐπὶ Φίλιππον*. Whilst the friends of Philip, according to Demosthenes (De Corona 270, p. 299), urged the Thebans to requite the many wrongs they had suffered from Athens, either by giving his troops a passage through their territory into Attica, or by themselves joining in the invasion, *ἢ δαίντας αὐτοὺς ἐφ' ἡμᾶς, ἢ συνεμβάλλοντας εἰς τὴν Ἀττικὴν*. Cf. Id. 186, p. 276.

193. *κνίσαν*] *The savoury steam* arising from the sacrificial meats. *κνίση δ' οὐρανὸν ἵκεν ἐλισσομένη περὶ καπνῷ* (And the savour enwreathed with the smoke streamed up to the heavens afar. Way), Il. i. 317. And similar expressions are of course very common in Homer. Lucian in *Icaromenippus* 27, speaking of the banquets of the Gods, says *μάλιστα ἡδονται σιτούμενοι τὸν ἐκ τῶν θυσιῶν καπνὸν αὐτῇ κνίση ἀνηνεγμένον, καὶ τὸ αἶμα τῶν ἱερείων, ὃ τοῖς βωμοῖς οἱ θύοντες περιχέουσι*. The preceding line *διὰ τῆς πόλεως κ.τ.λ.* occurs again *infra* 1218, and is by many thought, with some probability, to be a mere interpolation here.

194. *νεφέλας*] These were very fine nets, used for entrapping small birds, see the note *infra* 527. *τὰ προστυχόντα*

- μη' γὰρ νόημα κομψότερον ἤκουσά πα· 195
 ὥστ' ἂν κατοικίζοιμι μετὰ σοῦ τὴν πόλιν,
 εἰ ξυνδοκοίη τοῖσιν ἄλλοις ὀρνέοις.
- ΠΕΙ. τίς ἂν οὖν τὸ πρῶγμ' αὐτοῖς διηγῆσαιτο; ΕΠ. σύ.
 ἐγὼ γὰρ αὐτοὺς βαρβάρους ὄντας πρὸ τοῦ
 ἐδίδαξα τὴν φωνὴν, ξυνὼν πολλὸν χρόνον. 200
- ΠΕΙ. πῶς δὴτ' ἂν αὐτοὺς ξυγκαλέσειας; ΕΠ. ῥαδίως.
 δευρὶ γὰρ ἐμβὰς αὐτίκα μάλ' ἐς τὴν λόχμην,
 ἔπειτ' ἀνεγείρας τὴν ἐμὴν ἀηδόνα,
 καλοῦμεν αὐτούς· οἱ δὲ νῶν τοῦ φθέγματος
 ἑάνπερ ἐπακούσσωσι, θεύσονται δρόμῳ. 205
- ΠΕΙ. ὦ φίλτατ' ὀρνίθων σὺ μὴ νυν ἔσταθι·
 ἀλλ' ἀντιβολῶ σ' ἄγ' ὡς τάχιστ' ἐς τὴν λόχμην
 ἔσβαινε κἀνέγειρε τὴν ἀηδόνα.
- ΕΠ. ἄγε σύννομέ μοι παῦσαι μὲν ὕπνου,
 λύσον δὲ νόμους ἱερῶν ὕμνων, 210
 οὗς διὰ θεοῦ στόματος θρηνεῖς,
 τὸν ἐμὸν καὶ σὸν πολύδακρυν Ἴτυν
 ἐλελιζομένη διεροῖς μέλεσιν
 γένυος ξουθῆς.
 καθαρὰ χωρεῖ διὰ φυλλοκόμου 215

ὤμνον, says the Scholiast, μὰ γῆν, μὰ κρήνας, μὰ ποταμούς, [μὰ νάματα]. See Plutarch (Lives of the Ten Orators), Demosthenes 19.

202 λόχμην] This is the little copse, which, as we have seen in the note on 92 supra, was partly outside, and partly within, the aperture through which the Hoopoe had made his entrance on the stage. He had previously been sleeping in the copse, and Procne his

wife, his own nightingale (τὴν ἐμὴν ἀηδόνα) is supposed to be still slumbering there. So partial is the nightingale to copses and thickets that it has been proposed to give the name of "thicket warblers" to this and some foreign species of similar habits, to distinguish them from the garden or fruit-eating warblers. Harting's "Our Summer Migrants," p. 32.

209. ἄγε σύννομέ μοι] The Hoopoe

This is the nattiest scheme that e'er I heard of !
 So with your aid I'm quite resolved to found
 The city, if the other birds concur.

PEI. And who shall tell them of our plan ? HOOP. Yourself.
 O they're not mere barbarians, as they were
 Before I came. I've taught them language now.

PEI. But how to call them hither ? HOOP. That's soon done.
 I've but to step within the coppice here,
 And wake my sleeping nightingale, and then
 We'll call them, both together. Bless the birds,
 When once they hear our voices, they'll come running.

PEI. You darling bird, now don't delay one instant.
 O I beseech you get at once within
 Your little copse, and wake the nightingale !

(*The Hoopoe's Serenade.*)

HOOP. Awake, my mate !
 Shake off thy slumbers, and clear and strong
 Let loose the floods of thy glorious song,
 The sacred dirge of thy mouth divine
 For sore-wept Itys, thy child and mine ;
 Thy tender trillings his name prolong
 With the liquid note of thy tawny throat ;

now commences his serenade ; though possibly the very reason why he disappeared into the wood before he commenced it, was that, as in the Cambridge representation of the Greek play, the song might really be sung by a more specially qualified singer. If we were speaking of human beings *σύννομε* would mean simply *my partner*, *my mate* ; but in this play it involves the idea of *one who feeds with me* ; see

infra 312, 330, 678, 1756.

212. *ἴτυν ἐλελιζομένην*] The ancients discerned in the nightingale's song some notes which seemed to syllable the name of Itys, just as our Elizabethan poets fancied that they could detect in it the cry of "Tereu! Tereu!" *O Tereus! Tereus!* With the general language of the passage compare 744 infra, and Eur. Helen. 1111.

σμῖλακος ἡχῶ πρὸς Διὸς ἔδρας,
 ἔν' ὁ χρυσοκόμας Φοῖβος ἀκούων
 τοῖς σοῖς ἐλέγοις ἀντιψάλλων
 ἐλεφαντόδετον φόρμιγγα θεῶν
 ἴστησι χορούς· διὰ δ' ἀθανάτων
 στομάτων χωρεῖ ξύμφωνος ὁμοῦ
 θέα μακάρων ὀλολυγῇ.
 (αὐλεῖ)

220

ΕΥ. ὦ Ζεῦ βασιλεῦ τοῦ φθέγματος τούρνιαθλον
 οἶον κατεμελίτωσε τὴν λόχμην δλην.

ΠΕΙ. οὔτος. ΕΥ. τί ἔστιν; ΠΕΙ. οὐ σιωπήσει; ΕΥ. τί δαί;

ΠΕΙ. οὔποψ μελφδεῖν αὐ παρασκευάζεται.

226

216. σμῖλακος] *The honeysuckle*, probably not our common honeysuckle or woodbine, but the so-called Italian honeysuckle. Its flower is white and fragrant like a lily; *ἄθος λευκὸν καὶ εὐώδες, λείρινον*, Theophrastus, iii. 18. (11); "flore candido, olente lilium," Pliny, N. H. xvi. 63; "the flowers are white and have a very fragrant odour" (of the Italian honeysuckle), Miller and Martyn. Its berries are like those of the nightshade. Theoph. ubi supra. It is *περιαλλόκαυλος*, i.e. it twines itself about other stems, Theoph. vii. 8. (1), and is by Pliny compared to the ivy and clematis, "similitudinem hederæ habet, tenuioribus foliis," xvi. 63 and xxiv. 49. Euripides, too, couples it with ivy in *Bacchæ* 108 and 702. And Aristophanes speaks of its fragrance in *Clouds* 1007. The nightingale here, like Beatrice in the play, "is couched in the woodbine coverture." Of course

the name *μίλαξ* or *σμῖλαξ* is applied also to other trees.

217. ἔν' ὁ χρυσοκόμας] Aristophanes would seem to be imitating (not caricaturing, though perhaps in the first *Parabatic Antistrophe* 769-83 *infra* he may be caricaturing) some Lyrical conceit as to the music of earth ascending to and commingling with the melodies of heaven. The golden hair was so distinguishing an attribute of Apollo, that ὁ Χρυσοκόμης (or rather ὁ Χρυσόκομας, for the poets love the Doric form) is used by Pindar and others almost as if it were the proper name of the God. Francis Phoebus, the young King of Navarre in the fifteenth century of our era, was supposed, though apparently by mistake, to have "derived his cognomen of Phoebus from the golden lustre of his hair," Motley's *Ferdinand and Isabella*, i. 10. It was Phoebus who responded in heaven to the nightingale's

Through the leafy curls of the woodbine sweet
 The pure sound mounts to the heavenly seat,
 And Phoebus, lord of the golden hair,
 As he lists to thy wild plaint echoing there,
 Draws answering strains from his ivoried lyre,
 Till he stirs the dance of the heavenly choir,
 And calls from the blessed lips on high
 Of immortal Gods, a divine reply
 To the tones of thy witching melody.

(*The sound of a flute is heard within, imitating the nightingale's song.*)

EU. O Zeus and King, the little birdie's voice !

O how its sweetness honied all the copse !

PEI. Hi ! EU. Well ? PEI. Keep quiet. EU. Why ? PEI. The Hoopoe here
 Is going to favour us with another song.

song upon earth, because to him the whole race of birds was specially sacred, *πάν τὸ τῶν ὀρνίθων φύλον ἀνείται τῷ θεῷ τῷδε*. Aelian, H. A. vii. 9. Cf. Aesch. Agamemnon 55.

219. *ἐλεφαντόδετον*] "Ivory-clasped," Cary. The setting was of ivory, but the instrument was of gold. For this is the great *χρυσέα φόρμιγξ* of the Gods, of which Hesiod sings in the Shield of Heracles 203, Pindar in the First Pythian, and Aristophanes again in Thesm. 327. It was one of the chief joys of the heavenly banquets, when Apollo struck upon the lyre, and the Muses chimed in with their lovely voices, and the Gods wove the holy dance. Iliad i. 603; Hesiod ubi supra. That the conjunction of gold and ivory was deemed appropriate for the highest and most divine purposes is shown by the use of

these materials in the great masterpieces of Pheidias, such as the Athene of the Parthenon and the Zeus of Olympia.

After 222. *αὐλεῖ*] *Τοῦτο παρεπιγράφεται* (is a *παρεπιγραφή* or stage-direction), *δηλοῦν ὅτι μιμνῆται τις τὴν ἀηδόνα ὡς ἔτι ζῆνδον οὖσαν ἐν τῇ λόχμῃ*.—Scholiast. The nightingale's song is throughout represented by the flute, for so *αὐλὸς* must be translated, widely as it differs from the modern flute. Here it is heard alone, and fills the whole copse with sweetness; *κατεμελίτωσε ἡδυτήτος ἐπλήρωσε*.—Scholiast. Five lines below, it accompanies the voice of the Hoopoe, or his substitute, as he sings the joint Bird-call. And, later again, it accompanies the recitative of the Coryphaeus in the Parabasis proper. See infra 681-4.

ΕΠ. ἐποποποποποποποποποποῖ,

ἰὼ, ἰὼ, ἴτω, ἴτω, ἴτω, ἴτω,

ἴτω τις ὧδε τῶν ἐμῶν ὁμοπτέρων·

δοιοι τ' εὐσπύρους ἀγροίκων γύας

230

νέμεσθε, φύλα μυρία κριθοτράγων

σπερμολόγων τε γένη

ταχὺ πετόμενα, μαλθακὴν ἰέντα γῆρυν·

δοιοι τ' ἐν ἄλοκι θαμὰ

βῶλον ἀμφιτιττυβίζεθ' ὧδε λεπτόν

235

ἡδομένα φωνᾷ·

τιδὲ τιδὲ τιδὲ τιδὲ τιδὲ τιδὲ τιδὲ.

δοιοι θ' ὑμῶν κατὰ κήπους ἐπὶ κισσοῦ

κλάδεσι νομὸν ἔχει,

τά τε κατ' ὄρεα τά τε κοτινοτράγα τά τε κομαροφάγα,

240

ἀνύσατε πετόμενα πρὸς ἐμὰν αὐδάν·

τριοῦδ' τριοῦδ' τοτοβρίζ·

οἳ θ' ἐλείας παρ' αὐλῶνας δξυστόμους

ἐμπίδας κάπτεθ', δοιοι τ' εὐδρόσους γῆς τόπους

245

ἔχετε λειμῶνά τ' ἐρέντα Μαραθῶνος, δρ-

227. ἐπο κ.τ.λ.] Here follows the Bird-call, which, after the general exclamations of the first two lines, divides itself naturally into three sections. They summon, first, land-birds from the farm, the hill, the garden, and the shrubbery, lines 229 to 242. Then, with a sudden change to cretics and paeonics (which include one Fourth Paeon ◡ ◡ ◡ — ἔχετε λει-) they call on the birds which haunt the marshes and swamps, 243 to 249. And finally, with another change to dactyls, they summon the sea-birds, winding up with an announcement of

the purpose for which the assembly is convened.

229. τῶν ἐμῶν ὁμοπτέρων] That is *hooroes*. The line itself may possibly be borrowed from some tragic play, where, however, ὁμοπτέρων would mean simply "comrades."

232. σπερμολόγων] *Σπερμολόγος* is the specific name of the rook, cf. *infra* 579; but here the expression σπερμολόγων γένη shows that the name is not to be restricted to one particular species, but extends to all birds that gather up the seeds.

(*The Bird-call by the Hoopoe and Nightingale conjointly; the Nightingale's song being imitated, as before, by the flute.*)

HOOP. Whoop-ho ! Whoop-ho ! Whoop-hoop-hoop-hoop-ho !
Hoi ! Hoi ! Hoi ! Come, come, come, come, come !

(*The land-birds.*)

Come hither any bird with plumage like my own ;
Come hither ye that batten on the acres newly sown,
On the acres by the farmer neatly sown ;
And the myriad tribes that feed on the barley and the seed,
The tribes that lightly fly, giving out a gentle cry ;
And ye who round the clod, in the furrow-riven sod,
With voices sweet and low, twitter flitter to and fro,
Singing, *tío, tío, tío, tiotinæ* ;
And ye who in the gardens a pleasant harvest glean,
Lurking in the branches of the ivy ever green ;
And ye who top the mountains with gay and airy flight ;
And ye who in the olive and the arbutus delight ;
Come hither one and all, come flying to our call,
Triotó, triotó, tolobrinæ.

(*The marsh-birds.*)

Ye that snap up the gnats, shrilly voiced,
Mid the deep water-glens of the fens,
Or on Marathon's expanse haunt the lea, fair to see,
Or career o'er the swamps, dewy-moist,

235. *ἔδε*] Thus, as I am going to show you, referring to the *τιό, τιό, τιό* which immediately follows. It has often occurred to me, and I see that the same idea has occurred to Wieseler also, that, both here and elsewhere, when the birdnotes are reached the singer suddenly pauses, and the flute alone is heard, mimicking the warble of the nightingale. But if this were so, we should probably have

had these notes after the Hoopoe's serenade, instead of the mere stage-direction *αὐλεῖ*.

244. *δξύστρομος*] *Τὰς δὲ ᾄδούσας*.—Scholiast. And so I have translated it. But it probably means *sharply-biting* ; as it must do in the two lines of the Prometheus in which it occurs, 692 and 822.

247. *Μαραθῶνας*] The marshes of

νις πτερυγοποίκιλός τ'
ἀτταγᾶς ἀτταγᾶς.

ὦν τ' ἐπὶ πόντιον οἶδμα θαλάσσης 250
φύλα μετ' ἀλκυόνεσσι ποτᾶται,
δεῦρ' ἵτε πευσόμενοι τὰ νεώτερα,
πάντα γὰρ ἐνθάδε φύλ' ἀθροίζομεν
οἶωνων ταναοδείρων.

ἤκει γάρ τις δριμύς πρέσβυς 255
καινὸς γνώμην,
καινῶν ἔργων τ' ἐγχειρητής.
ἀλλ' ἵτ' ἐς λόγους ἅπαντα,
δεῦρο, δεῦρο, δεῦρο, δεῦρο, δεῦρο.
τοροτοροτοροτοροτίξ. 260
κικκαβαῦ κικκαβαῦ.
τοροτοροτοροτορολιλιλέξ.

ΠΕΙ. ὁρᾶς τιν' ὄρνιν ; ΕΥ. μὰ τὸν Ἀπόλλω 'γὰρ μὲν οὐ·
καίτοι κέχηνά γ' ἐς τὸν οὐρανὸν βλέπων.

ΠΕΙ. ἄλλως ἄρ' οὐποψ, ὥς ξοικ', ἐς τὴν λόχμην 265

Marathon are famous in history, as having played a conspicuous part in the traditions of the great battle. Near one of them the chiefslaughter of the Medes took place; ἔστι δὲ ἐν τῇ Μαραθῶνι λίμνῃ τὰ πολλὰ ἐλώδης· ἐς ταύτην ἀπειρία τῶν ὁδῶν φεύγοντες ἐσπίπτουσιν οἱ βάρβαροι, καὶ σφισι τὸν φόνον τὸν πολὺν ἐπὶ τούτῳ συμβῆναι λέγουσιν. Pausanias, Attica xxxii. 6. And in one of the battle-paintings on the Poecile, the Medes were represented, in the hurry of their flight, pushing one another into the morass;

φεύγοντές εἰσιν οἱ βάρβαροι, καὶ ἐς τὸ ἔλος ὠθοῦντες ἀλλήλους. Id. xv. 4. Modern travellers, such as Bp. Wordsworth of Lincoln and Col. Mure, notice two principal morasses, one on the northerly, and the other on the southerly, district of "the lovely mead of Marathon."

251. μετ' ἀλκυόνεσσι] This is taken, as the Scholiast points out, from the well-known Wish of Alcman (No. 26 in Bergk's collection of the fragments of that poet).

And the bird with the gay mottled plumes, come away,
 Francolín ! Francolín ! come away !

(*The sea-birds.*)

Ye with the halcyons flitting delightedly
 Over the surge of the infinite Sea,
 Come to the great Revolution awaiting us,
 Hither, come hither, come hither to me.
 Hither, to listen to wonderful words,
 Hither we summon the taper-necked birds.

For hither has come a shrewd old file,
 Such a deep old file, such a sharp old file,
 His thoughts are new, new deeds he'll do,
 Come here, and confer with this shrewd old file.
 Come hither ! Come hither ! Come hither !
 Toro-toro-toro-torotinx !
 Kikkabau, Kikkabau !
 Toro-toro-toro-toro-lililinx !

PERI. See any bird ? EU. By Apollo no, not I,
 Though up I gaze with mouth and eyes wide open.
 PERI. Methinks the Hoopoe played the lapwing's trick,

Fain, fain would I be
 A Cerylus, flitting for ever
 With halcyons over the sea ;
 The bird with a vesture of purple,
 And a heart unimpassioned and free.

ὅς τ' ἐπὶ κύματος ἄνθος ἄμ' ἀλκύνεσσι πο-
 τᾶται.

265. οὐποψ ἐπῶξε] *The hoopoe whooped.*
 The Greek name οὐποψ, the Latin *upupa*,
 and the English *hoopoe*, are all derived
 from the note of the bird, which to the

Greek ear sounded ἐποῖ, to the Latin,
upu, and to the English, *hoop*. ἐπῶξεν is
 derived from ἐποῖ, as οἰμῶξεν from οἶμος,
 and the expression οὐποψ ἐπῶξε is there-
 fore similar to the κόκκυξ κοκκύζει of
 Hesiod (*Works and Days* 486).

ἐμβὰς ἐπῶζε χαραδριὸν μιμούμενος.

ΕΠ. τοροτίξ τοροτίξ.

ΠΕΙ. ὦγάθ' ἀλλ' οὖν οὐτοσί καὶ δὴ τις ὄρνις ἔρχεται.

ΕΥ. νῆ Δί' ὄρνις δῆτα. τίς ποτ' ἐστίν; οὐ δῆπου ταῶς;

ΠΕΙ. οὗτος αὐτὸς νῶν φράσει· τίς ἐστὶν ὄρνις οὐτοσί; 270

ΕΠ. οὗτος οὐ τῶν ἡθάδων τῶνδ' ὧν ὀρᾷθ' ὑμεῖς ἀεὶ,

ἀλλὰ λιμναῖος. ΕΥ. βαβαὶ καλὸς γε καὶ φοινικιοῦς.

ΕΠ. εἰκότως· καὶ γὰρ ὄνομ' αὐτῷ γ' ἐστὶ φοινικόπτερος.

ΕΥ. οὗτος ὧ σέ τοι. ΠΕΙ. τί βωστρεῖς; ΕΥ. ἕτερος ὄρνις οὐτοσί.

ΠΕΙ. νῆ Δί' ἕτερος δῆτα χούτος ἕξεδρον χῶραν ἔχων. 275

τίς ποτ' ἔσθ' ὁ μουσόμεντις ἀτοπος ὄρνις ὀριβάτης;

266. χαραδριὸν μιμούμενος] The Bird-call has met with no response, and Peisthetaerus suggests that just as the plover, to divert attention from her nest, flies to some distant spot, and calls as if to her young, where her young are not; so the Hoopoe has gone into the copse, and whooped for birds where no birds are. This artifice, though most commonly attributed to the lapwing ("Far from her nest the lapwing cries Away"), is not confined to her, but is employed also by others of the Charadriidae, such as the Ringed Plover and the Golden Plover. It is in the absence of response, and not in its tone, that the Bird-call is said to resemble the cry of the lapwing. The Commentators have missed the sense of the words. We may be sure that the Bird-call, associated as it was with the nightingale's song, was intended to be the perfection of melody, and could not be likened, as they suggest, to the

"harsh screaming of the curlew."

267. τοροτίξ τοροτίξ] Some think that these notes are uttered by the approaching flamingo, but almost all the MSS. and the older editions assign them to the Hoopoe, associated, of course, with the nightingale's song. And, in my opinion, this is quite right. Nowhere throughout the play are these bird-notes given without the accompaniment of the flute. It may be that the flute does not play them without the assistance of the singer's voice, see the note on 235 supra; but it is certain that the vocalists (whether the Hoopoe or the Chorus) do not sing them without the assistance of the flute. In the Bird-call, the Hoopoe, who has taught the birds human language, first addresses them with the human voice; but finally he calls them in their own notes; κικκαβαῦ for example, imitates the cry of the owl, from which the bird derives its modern name *κουκουβαγία*, Dodwell, ii. 43. τὰς

Went in the copse, and whooped, and whooped for nothing.

HOOP. TOROTINX ! TOROTINX.

PEI. Comrade here's a bird approaching, coming to receive our visit.

EU. Aye by Zeus, what bird do you call it ? Surely not a peacock, is it ?

PEI. That the Hoopoe here will teach us. Prithee, friend, what bird is he ?

HOOP. That is not a common object, such as you can always see ;

That's a marsh-bird. EU. Lovely creature ! nice and red like flaming flame.

HOOP. So he should be, for Flamingo is the lovely creature's name.

EU. Hi there ! PEI. What ? The row you're making ! EU. Here's another, full in view.

PEI. Aye by Zeus, another truly, with a foreign aspect too.

Who is he, the summit-ascending, Muse-prophetical, wondrous bird ?

γλαῦκας οὕτω φωνεῖν λέγουσι, says the Scholiast. As the birds do not immediately answer, the Hoopoe and Nightingale again give a little warble in the bird's language.

268. ὄρνις] The twenty-four members of the Chorus do not commence their entrance until line 294 infra. But before they come, four birds enter singly, pass before the audience, and disappear on the other side. They are described as the φοινικόπτερος, the Μῆδος, the younger ἔποψ, and the κατωφαγᾶς. The φοινικόπτερος, the φοινικόπτερος Νειλῶος of Heliodorus (vi. 3), the *phoenicopterus ingens* of Juvenal (xi. 139), is of course the "Common Flamingo."

274. ὦ σέ τοι] The σέ is governed by καλῶ understood. Cf. infra 406, 657. εἰκότως in the preceding line may be translated *naturally*.

275. ἔξεδρον χώραν ἔχων] These are, strictly, words of augury, and are used by Sophocles in the Tyro in exactly the

same sense as the ὄρνις οὐκ ἐν αἰσίοις ἔδραις of Euripides (*Madness of Heracles* 596), the sight of which convinced Heracles that some trouble had befallen his house ; " a bird appearing in an inauspicious quarter." " Ἐξεδρον τὸν οὐκ αἰσιον οἰωνόν, οὐκ εὐθετον ὄρνιν, οὐκ ἐν δέοντι τὴν ἔδραν ἔχοντα. Hesychius. The Scholiast says, ἐκ τῆς Σοφοκλέους δευτέρας Τυροῦς ἀρχή, " Τίς ὄρνις αὐτός, ἔξεδρον χώραν ἔχων ;" Aristophanes, however, appears to use the words in a different signification, " occupying an out-of-the-way place," that is " belonging to a foreign land."

276. μουςόμαντις] *Bard-prophetical*. The description in the preceding line was borrowed from Sophocles ; the present line, the Scholiast informs us, is taken from a line in the *Edonians* of Aeschylus, which he gives as τίς ποτ' ἔσθ' ὁ μουςόμαντις, ἀλαλος, ἀβρατεὺς ὃν σθίνει ; but which should probably be written τίς ποτ' ἔσθ' ὁ μουςόμαντις, ἀλαλος, ἀβροβάτης ἀνὴρ ; *Who is He, the delicate-*

- ΕΠ. ὄνομα τούτῳ Μῆδος ἐστὶ. ΠΕΙ. Μῆδος; ὦναξ Ἡράκλεις·
 εἶτα πῶς ἄνευ καμήλου Μῆδος ὦν ἐσέπτατο;
 ΕΥ. ἕτερος αὖ λόφον κατειληφώς τις ὄρνις οὕτοσί.
 ΠΕΙ. τί τὸ τέρας τουτί ποτ' ἐστίν; οὐ σὺ μόνος ἄρ' ἦσθ' ἔποψ, 280
 ἀλλὰ χούτος ἕτερος; ΕΠ. οὕτοσὶ μὲν ἐστὶ Φιλοκλέους
 ἐξ ἔποπος, ἐγὼ δὲ τούτου πάππος, ὥσπερ εἰ λέγοις
 Ἰππόνικος Καλλίου κάξ Ἰππονίκου Καλλίας.
 ΠΕΙ. Καλλίας ἄρ' οὗτος οὖρνις ἐστίν· ὥς πτερορρνεῖ.
 ΕΠ. ἄτε γὰρ ὦν γενναῖος ὑπὸ τῶν συκοφαντῶν τίλλεται, 285
 αἷ τε θήλειαι προσεκτίλλουσιν αὐτοῦ τὰ πτερὰ.
 ΠΕΙ. ὦ Πρόσειδον ἕτερος αὖ τις βαπτὸς ὄρνις οὕτοσί.
 τίς ὀνομάζεται ποθ' οὗτος; ΕΠ. οὕτοσὶ κατωφαγᾶς.

treading, Muse-prophetic, wordless man?
 We know that the "Edonians" contained a scene in which Dionysus is brought before, and cross-examined by Lycurgus, the Edonian king (see the note on Thesm. 185), and doubtless the line cited above referred to the same newly-arrived divinity. Aristophanes changes ἄλαος into ἄτοπος to show that the cock (the Περσικὸς ὄρνις, here called Μῆδος) is not one of the ordinary domestic sort, but a foreign outlandish bird. ἀβροβάτης again is changed into ὀριβάτης, possibly because the cock was considered ἐπιτήδειος οἰκεῖν ἐπὶ πετρῶν, infra 836.

278. ἄνευ καμήλου] That there were camels in the great army of invasion which Xerxes led into Europe is well-known; Hdt. vii. 86. And probably that was the first time that these animals had been seen in Hellas.

282. πάππος] We must imagine three generations of hoopoes; (1) the speaker,

who considers himself the Tereus of Sophocles, supra 101; (2) the Tereus or hoopoe of Philocles. (The Scholiast tells us that Philocles, as to whom see the note on Wasps 462, exhibited a tetralogy known as the Πανδιονίς, one of the four plays being the Τηρεὺς or Ἐποψ.) (3) the dilapidated creature now before them. The object of this little fictitious pedigree is to show that the grandfather and grandson both bore the same name, and so to afford an opportunity for a fling at Callias. The intermediate name, the name of the *father*, is for this purpose unimportant.

283. Καλλίας] The custom of naming the eldest boy after his grandfather, and so creating an alternation of family names, was common enough amongst the Athenians, and was especially conspicuous in this illustrious House, the head of which was the hereditary πρόξενος of Sparta, and the hereditary δαδοῦχος at the Eleusinian mysteries. The present

- HOOP. He's a Median. PEI. He a Median! Heracles, the thing's absurd.
 How on earth without a camel could a Median hither fly?
- EU. Here they're coming; here's another, with his crest erected high.
- PEI. Goodness gracious, that's a hoopoe; yes, by Zeus, another one!
 Are not *you* the only Hoopoe? HOOP. I'm his grandsire; he's the son
 Of the Philocléan hoopoe: as with you a name will pass,
 Callias siring Hipponicus, Hipponicus Callias.
- PEI. O then that is Callias is it? How his feathers moult away!
- HOOP. Aye, the simple generous creature, he's to parasites a prey.
 And the females flock around him, plucking out his feathers too.
- PEI. O Poseidon, here's another; here's a bird of brilliant hue!
 What's the name of this, I wonder. HOOP. That's a Glutton styled by us.

representative was the profligate and prodigal Callias here mentioned, who dissipated its wealth and terminated its glory. He was a familiar figure in Athenian literature. In his house Plato laid the scene of his "Protagoras," and Xenophon the scene of his "Symposium." He was one of the accusers of Andocides "in the matter of the Mysteries"; and that orator, in his Defence (130, 131), alleges that when his father Hipponicus (who fell at the battle of Delium B. C. 424) was at the height of his fame and fortune, there was a nursery legend that the House was haunted by an avenging Curse which would bring it to absolute ruin. That legend, says Andocides, has come true; that Curse is this dissolute Callias, who has overturned the wealth, the honour, and the substance of his father's house. He dissipated his colossal fortune amongst parasites and women. Both are here mentioned. The parasites were lashed

in the *Κόλακες* of Eupolis; see the Introduction to the Peace. Callias is satirized again in Frogs 432; Eccl. 810 where see the notes.

288. *κατωφάγας*] This is a fictitious bird, invented to throw ridicule upon Cleonymus. In the Knights he is derided as a glutton. In the Clouds, and ever afterwards, as a *ρίψασπις*; cf. infra 1475. What occasioned this change? In the interval between the composition of the two plays, about the time of the exhibition of the Knights, the battle of Delium occurred, whence the Athenians *προτροπιάδην ἔφυγον* (Strabo ix. 2. 7); and doubtless, in that headlong flight, Cleonymus, like many others, cast away his shield. Here the two charges are combined; his voracity and his cowardice. There is a play in the following lines on the triple meaning of *λόφος*, the *crest* of a bird, the *crest* of a helmet, and the *crest* of a hill.

- ΠΕΙ. ἔστι γὰρ κατωφαγᾶς τις ἄλλος ἢ Κλεώνυμος;
 ΕΥ. πῶς ἄρ' οὖν Κλεώνυμός γ' ὦν οὐκ ἀπέβαλε τὸν λόφον; 290
 ΠΕΙ. ἀλλὰ μέντοι τίς ποθ' ἢ λόφωσις ἢ τῶν ὀρνέων;
 ἢ 'πὶ τὸν δίαυλον ἦλθον; ΕΠ. ὥσπερ οἱ Κᾶρες μὲν οὖν
 ἐπὶ λόφων οἰκοῦσιν ὡγάθ' ἀσφαλείας οὐνεκα.
 ΠΕΙ. ὦ Πρόσειδον οὐχ ὀρᾶς ὅσον συνείλεκται κακὸν
 ὀρνέων; ΕΥ. ὠναξ' Ἀπολλων τοῦ νέφους. ἰὸ ἰὸ, 295
 οὐδ' ἰδεῖν ἔτ' ἔσθ' ὑπ' αὐτῶν πετομένων τὴν εἴσοδον.
 ΠΕΙ. οὔτοσὶ πέρδιξ, ἐκεινοσί γε νῆ Δί' ἀτταγᾶς,
 οὔτοσὶ δὲ πηνέλοψ, ἐκινῆ δέ γ' ἀλκυών.
 ΕΥ. τίς γάρ ἐσθ' οὐπισθεν αὐτῆς; ΠΕΙ. ὅστις ἐστί; κειρύλος.
 ΕΥ. κειρύλος γάρ ἐστιν ὄρνις; ΠΕΙ. οὐ γάρ ἐστι Σποργίλος; 300
 χαυτήι γε γλαυξ. ΕΥ. τί φῆς; τίς γλαυκ' Ἀθήναξ' ἤγαγεν;
 ΠΕΙ. κίττα, τρυγῶν, κορυδὸς, ἐλεᾶς, ὑποθυμῖς, περιστερὰ,
 νέρτος, ἰέραξ, φάττα, κόκκυξ, ἐρυθρόπους, κεβλήπυρις,

292. δίαυλον] In the δίαυλος the competitors had not to run merely from point to point. They had to run to the further end of the course, round the turning-post there, and back to the line from whence they had started.—The birds, we were told before (*supra* 205), would “come running”; and as they run in with crests on their heads, they remind Peisthetaerus of the race run by armed men, which was well known at Athens, and was called the *ὀπλίτης δρόμος*, the runner being called *ὀπλιτοδρόμος*, Pollux iii. segm. 151. The Scholiast here says οἱ διαυλοδρομοῦντες μεθ' ὀπλων τρέχουσιν ἔχοντες λόφον ἐπὶ τῆς κεφαλῆς. δίαυλος λέγεται ὁ διττὸν ἔχων τὸν δρόμον ἐν τῇ πορείᾳ, τὸ πληρῶσαι τὸ στάδιον καὶ υποστρέψαι. The fleet Phayllus, to whom the old Acharnian

charcoal-burner, according to his own account, ran a good second, was an *ὀπλιτοδρόμος*, see Acharnians 214 and the Scholiast there.

293. ἐπὶ λόφων] It seems probable, as Beck suggests, that when the Greek colonists built their cities on the coasts, and beside the rivers, the native Carians retreated into the mountainous country, and erected forts on the hill-tops *ἀσφαλείας οὐνεκα*. It is a curious coincidence, as the same commentator observes, that the Carians were the first to invent *λόφους*, crests on helmets. For this he refers to Strabo xiv. 2. 27, a passage founded on Hdt. i. 171.

294. ὅσον κακὸν ὀρνέων] *What a plague of birds!* These are the twenty-four members of the Chorus, all crowding in together. The term *νέφος* is employed

- PEI. Is there then another Glutton than our own Cleonymus?
 EU. Our Cleonymus, I fancy, would have thrown his crest away.
 PEI. But what means the crest-equipment of so many birds, I pray?
 Are they going to race in armour? Hoop. No, my worthy friend, they make
 Make their dwellings, like the Carians, on the crests for safety's sake.
 PEI. O Poseidon, what the mischief! see the birds are everywhere
 Fluttering onward. EU. King Apollo, what a cloud! O! O! look there,
 Now we cannot see the entrance for the numbers crowding in.
 PEI. Here you see a partridge coming, there by Zeus a francolin,
 Here a widgeon onward hurries, there's a halcyon, sure as fate.
 EU. Who's behind her? PEI. That's a clipper; he's the lady halcyon's mate.
 EU. Can a clipper be a bird then? PEI. Sporgilus is surely so.
 Here's an owl. EU. And who to Athens brought an owl, I'd like to know.
 PEI. Jay and turtle, lark and sedgebird, thyme-finch, ring-dove first, and then
 Rock-dove, stock-dove, cuckoo, falcon, fiery-crest, and willow wren,

by Homer (Iliad xvii. 755) to describe a flock of birds, *ψαρῶν νέφος ἢ κολοιών*. Cf. infra 578. Its use in the present passage is perhaps an indication that, in the following line, the words *τὴν εἴσοδον* are substituted *παρὰ προσδοκίαν* for *τὸν οὐρανόν*, see Wasps 1084. The *εἴσοδος* was the entrance by which the Chorus made their way into the orchestra. Aristophanes refers to it again, Clouds 326, and in a fragment of the *Nῆσοι* preserved by the Scholiast here.

299. *κερύλος*] The name *κερύλος* is changed into *κερύλος* (as if from *κείρειν*, to cut the hair) to raise a laugh against Sporgilus, who was a barber (*κουρεύς ἦν*, Scholiast), and doubtless also an *ἄρτης* within the definition of Teleas supra 169, 170. As to the *κερύλος*, see the lines of Alcman in the note on 251

supra. Divested of their mythical surroundings, the Cerylus and halcyon would be the male and female kingfisher. But as to all the bird-names, the reader is referred to the Introduction to the play.

301. *γλαῦκ' Ἀθήναζε*] These little birds of Athens were so numerous at Athens, that "to carry owls to Athens" became a common saying, the equivalent, as has often been observed, of our "carrying coals to Newcastle." The first words of the letter which Lucian prefixed to his dialogue entitled "Nigrinus" are *Ἡ μὲν παροιμία φησὶ, Γλαῦκα εἰς Ἀθήνας, ὥς γελοῖον ὃν εἴ τις ἐκεῖ κομίζει γλαῦκας, ὅτι πολλὰ παρ' αὐτοῖς εἰσιν*. And Hemsterhuys in his note on that passage collects several instances of the use of the proverb.

- πορφυρίς, κερχνης, κολουμβίς, ἀμπελίς, φήνη, δρύοψ.
 ΕΥ. ἰοὺ ἰοὺ τῶν ὀρνέων, 305
 ἰοὺ ἰοὺ τῶν κοψίχων·
 οἶα πιπρίζουσι καὶ τρέχουσι διακεκραγότες.
 ἄρ' ἀπειλοῦσιν γε νῶν ; οἴμοι, κεχήνασιν γέ τοι
 καὶ βλέπουσιν εἰς σέ κάμέ. ΠΕΙ. τοῦτο μὲν κάμοι δοκεῖ.
 ΧΟ. ποποποποποποποποποποποῦ μ' ἄρ' ὅς 310
 ἐκάλεσε ; τίνα τρόπον ἄρα ποτὲ νέμεται ;
 ΕΠ. οὐτοσί πάλαι πάρειμι κούκ ἀποστατῶ φίλων.
 ΧΟ. τιτιτιτιτιτιτιτιτίνα λόγον ἄρα ποτὲ
 πρὸς ἐμέ φίλον ἔχων ; 315
 ΕΠ. κοινὸν ἀσφαλῇ δίκαιον ἡδὺν ὠφελήσιμον.
 ἄνδρε γὰρ λεπτὸν λογιστὰ δεῦρ' ἀφίχθον ὥς ἐμέ.
 ΧΟ. ποῦ ; πᾶ ; πῶς φῆς ;
 ΕΠ. φῆμ' ἀπ' ἀνθρώπων ἀφίχθαι δεῦρο πρεσβύτα δύο· 320
 ἦκετον δ' ἔχοντε πρέμνον πράγματος πελωρίου.
 ΧΟ. ὦ μέγιστον ἐξαμαρτῶν ἐξ ὅτου 'τράφην ἐγώ,
 πῶς λέγεις ; ΕΠ. μήπω φοβηθῆς τὸν λόγον. ΧΟ. τί μ' εἰργάσω ;
 ΕΠ. ἀνδρ' ἐδεξάμην ἐραστὰ τῆσδε τῆς ξυνουσίας.
 ΧΟ. καὶ δέδρακας τοῦτο τοῦργον ; ΕΠ. καὶ δεδρακώς γ' ἡδομαι. 325
 ΧΟ. κάστὸν ἡδὴ που παρ' ἡμῖν ; ΕΠ. εἰ παρ' ὑμῖν εἴμ' ἐγώ.
 ΧΟ. ἔα ἔα, [στρ.
 προδεδόμεθ' ἀνόσιά τ' ἐπάθομεν·
 ὅς γὰρ φίλος ἦν ὁμότροφά θ' ἡμῖν

307. διακεκραγότες] *Shrieking one against the other, all trying which can scream the loudest.* This is a common meaning of διὰ in compounds. διακεκραγεῖναι is used in the same sense in *Knights* 1403, where Mitchell refers to the present passage, and to *Wasps* 1481,

διορχησάμενος, *Hdt.* ix. 16 διαπινόντων, and other passages. And see the notes on *Wasps* 1248, 1481.

308. κεχήνασιν] The word, though specially appropriate to the open-beaked birds, would not be altogether unsuitable to any excited and threatening

Lammergeyer, porphyryon, kestrel, waxwing, nuthatch, water-hen.

EU. (*Singing.*) Ohó for the birds, Ohó! Ohó!

Ohó for the blackbirds, ho!

How they twitter, how they go, shrieking and screaming to and fro.

Goodness! are they going to charge us? They are gazing here, and see

All their beaks they open widely. PEI. That is what occurs to me.

CHORUS. Wh-wh-wh-wh-wh-wh-wh-wh-where may he be that was calling
for me? In what locality pastureth he?

HOOP. I am ready, waiting here; never from my friends I stir.

CHOR. Te-te-te-te-te-te-te-teach me, I pray, in an amicable way, what
is the news you have gotten to say.

HOOP. News amazing! News auspicious! News delightful, safe, and free!

Birds! Two men of subtlest genius hither have arrived to me.

CHOR. Who! What! When! say that again.

HOOP. Here, I say, have come two elders, travelling to the birds from man,
And the stem they are bringing with them of a most stupendous plan.

CHOR. You who have made the greatest error since my callow life began,
What do you say? HOOP. Now don't be nervous. CHOR. What is the thing
you have done to me?

HOOP. I've received two men, enamoured of your sweet society.

CHOR. You have really dared to do it? HOOP. Gladly I the deed avow.

CHOR. And the pair are now amongst us? HOOP. Aye, if I'm amongst you now.

CHOR. O! O! Out upon you!

We are cheated and betrayed, we have suffered shame and wrong!
For our comrade and our friend who has fed with us so long,

crowd, "Look at the populace below! how they murmur and GAZE,—and how their eyes sparkle,—and what looks they bend at us," says an alarmed noble in Lytton's *Rienzi*, Book II. Chap. 3.

318. *ἄνδρε γάρ*] The Hoopoe does not

blink the fact. His very first word discloses that the visitors he has entertained are MEN. *λεπτὰ λογιστὰ*, *subtle reasoners*, *λεπτοὶ εἰς τὸ λογίσασθαι*.—Scholiast. Cf. *Clouds* 820, 1496; *Frogs* 876, 1111.

- ἐνέμετο πεδία παρ' ἡμῖν,
παρέβη μὲν θεσμοὺς ἀρχαίους,
παρέβη δ' ὄρκους ὀρνίθων·
ἐς δὲ δόλον εἰσεκάλεσεν, παρέβαλέν τ' ἐμὲ παρὰ
γένος ἀνόσιον, ὅπερ ἐξότ' ἐγένετ' ἐπ' ἐμοὶ
πολέμιον ἐτράφη. 330
- ἀλλὰ πρὸς τοῦτον μὲν ἡμῖν ἐστὶν ὕστερος λόγος·
τῷ δὲ πρεσβύτῳ δοκεῖ μοι τῷδε δοῦναι τὴν δίκην
διαφορηθῆναι θ' ὑφ' ἡμῶν. ΠΕΙ. ὥς ἀπωλόμεσθ' ἄρα.
ΕΤ. αἷτιος μέντοι σὺ νῶν εἰ τῶν κακῶν τούτων μόνος.
ἐπὶ τί γάρ μ' ἐκείθεν ἤγες; ΠΕΙ. ἵν' ἀκολουθοίης ἐμοί. 340
ΕΤ. ἵνα μὲν οὖν κλάοιμι μεγάλα. ΠΕΙ. τοῦτο μὲν ληρεῖς ἔχων
κάρτα· πῶς κλαυσεῖ γάρ, ἣν ἄπαξ γε τῷφθαλμῷ 'κκοπῆς;
ΧΟ. ἰὼ ἰὼ, [ἀντ.
ἔπαγ' ἐπιθ' ἐπίφερε πολέμιον
ὄρμᾶν φονίαν, πτέρυγά τε παντῇ
περίβαλε περί τε κύκλωσαι· 345
ὥς δεῖ τῷδ' οἰμῶζειν ἄμφω
καὶ δοῦναι ρύγχει φορβάν.
οὔτε γὰρ ὄρος σκιερὸν οὔτε νέφος αἰθέριον
οὔτε πολὶν πέλαγος ἔστιν ὃ τι δέξεται 350
τῷδ' ἀποφυγόντε με.
ἀλλὰ μὴ μέλλωμεν ἤδη τῷδε τίλλειν καὶ δάκνειν.
ποῦ 'σθ' ὁ ταξίαρχος; ἐπαγέτω τὸ δεξιὸν κέρας.

331. θεσμοὺς ἀρχαίους] *The old social customs of the Birds*, the unwritten laws by which the bird-communities have from time immemorial been governed. So the Goddesses Demeter and Persephone were worshipped under the name of Θεσμοφόροι because it was they who instituted the unwritten

customs upon which the fabric of human society is based. See the Introduction to the Thesmophoriasusae.

340. ἀκολουθοίης] *That you might follow me*, second my designs, be my *fidus Achates*. There does not seem to be any special allusion to the body-servant called ἀκόλουθος, see Eccl. 593 and the

He has broken every oath, and his holy plighted troth,
 And the old social customs of our clan.
 He has led us unawares into wiles, and into snares,
 He has given us a prey, all helpless and forlorn,
 To those who were our foes from the time that they were born,
 To vile and abominable Man !

But for him, our bird-companion, comes a reckoning by and by ;
 As for these two old deceivers, they shall suffer instantly,
 Bit by bit we'll tear and rend them. PÆI. Here's a very horrid mess.
 EU. Wretched man, 'twas you that caused it, you and all your cleverness !
 Why you brought me I can't see. PÆI. Just that you might follow me.
 EU. Just that I might die of weeping. PÆI. What a foolish thing to say !
 Weeping will be quite beyond you, when your eyes are pecked away.

CHOR. On ! On ! In upon them !
 Make a very bloody onset, spread your wings about your foes,
 Assail them and attack them, and surround them and enclose.
 Both, both of them shall die, and their bodies shall supply
 A rare dainty pasture for my beak.
 For never shall be found any distant spot of ground,
 Or shadowy mountain covert, or foamy Ocean wave,
 Or cloud in Ether floating, which these reprobates shall save
 From the doom that upon them I will wreak.

On then, on, my flying squadrons, now is the time to tear and bite,
 Tarry ye not an instant longer. Brigadier, advance our right.

note there. *ἐκείθεν* means "from my home in Athens."

348. *δοῦναι ῥύγχει φορβάν*] Παρὰ τὸ Εὐριπίδου ἐξ Ἀνδρομέδας "ἐκθεῖναι κήτεϊ φορβάν," ὡς Ἀσκληπιάδης, τὰ μηδέπω διδασχέισις τραγῳδίας παρατιθέμενος.—Scholiast. The Andromeda was not exhibited until three years after the

Birds. See the Introduction to the Thesmophoriazusae. Asclepiades is described in the Scholia to Clouds 37 as Ἀσκληπιάδης ὁ Ἀλεξανδρεὺς, but we know nothing further about him.

353. *ταξίαρχος*] The *ταξίαρχοι* were (under the *στρατηγοὶ*) the chief officers in the Athenian infantry. They were

- ΕΤ. τοῦτ' ἐκείνο· ποῖ φύγω δύστηνος; ΠΕΙ. οὗτος οὐ μενεῖς;
 ΕΤ. ἴν' ὑπὸ τούτων διαφορηθῶ; ΠΕΙ. πῶς γὰρ ἂν τούτους δοκεῖς 355
 ἐκφυγεῖν; ΕΤ. οὐκ οἶδ' ὅπως ἂν. ΠΕΙ. ἀλλ' ἐγὼ τοί σοι λέγω,
 ὅτι μένοντε δεῖ μάχεσθαι λαμβάνειν τε τῶν χυτρών.
 ΕΤ. τί δὲ χύτρα νῶ γ' ὠφελήσει; ΠΕΙ. γλαυξ μὲν οὐ πρόσεισι νῦν.
 ΕΤ. τοῖς δὲ γαμψώνυξι τοισδί; ΠΕΙ. τὸν ὀβελίσκον ἀρπάσας
 εἴτα κατὰ πηξον πρὸ σαντοῦ. ΕΤ. τοῖσι δ' ὀφθαλμοῖσι τί; 360
 ΠΕΙ. ὀξύβαφον ἐντευθενὶ πρόσθου λαβὼν ἢ τρύβλιον.
 ΕΤ. ὦ σοφώτατ', εὖ γ' ἀνέυρες αὐτὸ καὶ στρατηγικῶς·
 ὑπερακοντίζεις σύ γ' ἤδη Νικίαν ταῖς μηχαναῖς.

ten in number, one from each tribe, and each taxiarch was in command of the hoplites of his tribe. οἱ δὲ φύλαρχοι δέκα, εἰς τὴν φυλὴν ἑκάστης, τῶν ἱππέων προΐστανται, καθάπερ οἱ ταξίαρχοι τῶν ὀπλιτῶν, Pollux viii. segm. 94. Cf. Id. segm. 87, and Aristotle's Polity of Athens, chap. 61. They have already been mentioned, Ach. 569, Peace 1172. δεξιὸν κέρας, the right wing of an army, Knights 243.

357. τῶν χυτρών] They had brought but one χύτρα with them (supra 43), and they employ but one χύτρα for their defence (infra 386, 391). The plural τῶν χυτρών seems to indicate that the latter χύτρα was borrowed, as the spit and the platters were undoubtedly borrowed, from the culinary stores of the Hoopoe. For these articles constitute the "panoply" which is directed (infra 435) to be carried back to the kitchen from whence it was taken. Probably the ἐκκύκλημα (see the note on 92 supra) had thrown open not merely the λόγμη, but also the kitchen, in which we shall find Peisthetaerus cooking during the

visit of the Divine Envoys. In the present crisis the χύτρα is held before them as a defence against the enemy, until line 386, when it is set on the ground, and forms a rampart or breastwork over which the defenders may peer; the spit is fixed in the ground with its point slanting outwards, as a sort of *cheval de frise*, if the expression is allowable; whilst each of the adventurers holds a platter close to his eyes, to protect them from the beaks and the claws of the assailants.

358. γλαυξ μὲν οὐ πρόσεισι] Why should the owl, in particular, be kept at bay by the χύτρα? This is a question which cannot be answered with confidence: but perhaps the most probable explanation is that of Dobree, that the pot contained lighted fire which the bird of night would shun. See, as to the pot which the travellers brought with them from Athens, the note on 43 supra. Suidas, s. νν. χύτραν τρέφειν, says ἐπὶ τῶν τεγῶν ἐτίθεσαν, ὅπως μὴ προερχῶνται αἱ γλαυκαί. But an empty pot, without fire in it, would not scare the owls from the roof;

- Eu. Here it comes! I'm off, confound them. PEI. Fool, why can't you remain with me?
- Eu. What! that these may tear and rend me? PEI. How can you hope from birds to flee?
- Eu. Truly, I haven't the least idea. PEI. Then it is I the affair must guide.
- Seize we a pot and, the charge awaiting, here we will combat side by side.
- Eu. Pot! and how can a pot avail us? PEI. Never an owl will then come near.
- Eu. What of these birds of prey with talons? PEI. Snatch up a spit, like a hoplite's spear, Planting it firmly there before you. Eu. What shall I do about my eyes?
- PEI. Take a platter, or take a saucer, holding it over them buckler-wise.
- Eu. What a skilful neat contrivance! O you clever fellow you, In your military science Nicias you far outdo!

and the verb *τρέφειν* may possibly point to the existence of fire in the *χύτρα*. The remark of one of the Scholiasts here, *φοβείται γὰρ τὴν χύτραν τὰ θρῦα διὰ τὸ μέλαν αὐτῶν*, is incomprehensible. Nor is the other more felicitous when he says *οὐ διὰ τὴν χύτραν οὐ πρόσσεισι· τοῦτο γὰρ κοινῶς πάντα τὰ θρῦα φοβεῖ· ἀλλὰ διὰ τὸ Ἀττικὸν εἶναι τὸ ζῶον· Ἀττικοὶ δὲ καὶ αὐτοί*. For this would make the speech an independent observation, and not, as it evidently is, a reply to the question of Euelpides. And the explanations offered by the editors, that an owl perched on a pot was engraved on Athenian coins, or that these particular pots were stamped with an owl, seem very unsatisfactory. "Videtur mihi respicere ad ludum illum qui dicitur *χυτρίνδα*; quia Chorus paulo ante dicebat, se velle iatos duos *τίλλειν* *vellicare*, et mox v. 365 dicit *ἔλκε, τίλλε, παίε, δείρε, κόπτε* *πρώτην τὴν χύτραν*, quod etiam in illo ludo fieri solebat, Pollux ix. 113. *ἡ δὲ χυτρίνδα· ὁ μὲν ἐν μίσφῃ κάθηται, καὶ καλεῖται χύτρα· οἱ δὲ τίλλουσιν, ἡ περικνίζουσιν, ἡ καὶ παίουσιν αὐτὸν περιθέοντες· ὁ δὲ ὑπ' αὐτοῦ περι-*

στρεφόμενον ληφθεῖς, ἀντ' αὐτοῦ κάθηται." Bergler. This is ingenious, but there seems hardly room for an allusion of this kind. We shall find, presently, that the very first attack is made on the *χύτρα*.

361. *ὀξύβαφον*] A small *saucer*, properly for holding vinegar (*ὀξύς* *δεκτικὸν σκεῦος*, Athenaeus xi. chap. 87), frequently mentioned in the Comic Fragments. It was smaller, the Scholiast tells us, than the *τρύβλιον*. See Pollux x. segm. 86.

363. *Νικίαν*] Nicias, who about this time was commencing the campaign in Sicily, was famous for his tactical and engineering skill. Suidas (s. v. *ὑπερακοντίς*) preserves two lines from the *Μονότροπος* of Phrynichus which, as corrected by Dr. Blaydes in his note on this passage, run

*ἀλλ' ὑπερβέβληκε πολὺ τὸν Νικίαν
στρατηγίᾳ πλῆθει τε τῶν εὐρημάτων.*

The *Μονότροπος* competed with the Birds (see on 11 supra); and doubtless the military skill of Nicias was a stirring

- ΧΟ. ἐλελελεῦ χώρει κάθες τὸ ρύγχος· οὐ μέλλειν ἐχρῆν.
 ἔλκε τίλλε παῖε δεῖρε, κόπτε πρώτην τὴν χύτραν. 365
- ΕΠ. εἰπέ μοι τί μέλλετ' ὦ πάντων κάκιστα θηρίων
 ἀπολέσαι παθόντες οὐδὲν ἄνδρε καὶ διασπᾶσαι
 τῆς ἐμῆς γυναικὸς ὄντε ξυγγενέε καὶ φυλέτα ;
- ΧΟ. φεισόμεσθα γάρ τι τῶνδε μᾶλλον ἡμεῖς ἢ λύκων ;
 ἢ τίνας τισαίμεθ' ἄλλους τῶνδ' ἂν ἐχθίους ἔτι; 370
- ΕΠ. εἰ δὲ τὴν φύσιν μὲν ἐχθροὶ τὸν δὲ νοῦν εἰσιν φίλοι,
 καὶ διδάξοντές τι δεῦρ' ἤκουσιν ὑμᾶς χρήσιμον.
- ΧΟ. πῶς δ' ἂν οἷδ' ἡμᾶς τι χρήσιμον διδάξειάν ποτε ;
 ἢ φράσειαν, ὄντες ἐχθροὶ τοῖσι πάπποις τοῖς ἐμοῖς ;
- ΕΠ. ἀλλ' ἀπ' ἐχθρῶν δῆτα πολλὰ μαυθάνουσιν οἱ σοφοί. 375
 ἢ γὰρ εὐλάβεια σώζει πάντα· παρὰ μὲν οὖν φίλου
 οὐ μάθοις ἂν τοῦθ', ὁ δ' ἐχθρὸς εὐθὺς ἐξηνάγκασεν.
 αὐτίχ' αἱ πόλεις παρ' ἀνδρῶν γ' ἔμαθον ἐχθρῶν κού φίλων
 ἐκπονεῖν θ' ὑψηλὰ τείχη ναῦς τε κεκτῆσθαι μακράς·
 τὸ δὲ μάθημα τοῦτο σώζει παῖδας οἶκον χρήματα. 380

topic at this particular moment, in view of the prospects of the Sicilian expedition, and the projected siege of Syracuse. It is most improbable that he had taken any part, as the Scholiast suggests, in the recent siege of Melos. Bergler refers to the account given in Thuc. iii. 51 of his seizing the island of Minoa off the coast of Megara, after capturing the two projecting towers μηχαναῖς ἐκ θαλάσσης. *As to ὑπερακοντίζειν, to outshoot, that is, to outdo, cf. Knights 659; Plutus 666.*

364. ἐλελεεῦ] This is no mere invention of the bird-chorus; it was the recognized war-cry with which Hellenic troops were encouraged, and encouraged each other, to precipitate themselves at

full speed upon the ranks of the enemy. The Scholiast and Suidas describe it as an ἐπίφθεγμα πολεμικόν· καὶ γὰρ οἱ προσιόντες εἰς πόλεμον τὸ ἐλελεεῦ ἐφώνουν μετά τινος ἐμμελοῦς κινήσεως (rhythmical movement). Plutarch (Theseus chap. 22) says it was a cry which σπεύδοντες ἀναφωνεῖν καὶ παιωνίζοντες εἰώθισιν. Suidas, s. v. cites some iambs from the "Philoctetes in Troyland" of the tragedian Achaëus (as to whom see the notes on Frogs 184; Theom. 161) in which Agamemnon is exhorting the Achaeans to hurl themselves against the foe.

ὥρα βοηθεῖν ἐστ'· ἐγὼ δ' ἡγήσομαι.
 προσβαλλέτω τις χεῖρα φασγάνου λαβῆ,
 σάλπιγγι δ' ἄλλος ὡς τάχος σημαίνεται
 ὥρα ταχύνειν, ἐλελεεῦ.

- CHOR. Eleleleu! advance! no loitering; level your beaks and charge away.
 Shatter the pot at once to pieces; worry, and scratch, and tear, and flay!
- HOOP. O, whatever is your purpose? is your villainy so great,
 You would slay two worthy persons, kinsmen, clansmen, of my mate?
 Men who never sought to harm you, would you tear and lacerate?
- CHOR. Why, I wonder, should we spare them, more than ravening beasts of prey?
 Shall we ever find, for vengeance, enemies more rank than they?
- HOOP. Enemies, I grant, by nature, very friends in heart and will;
 Here they come with kindly purpose, useful lessons to instil.
- CHOR. What, they come with words of friendship? What, you really then suppose
 They will teach us useful lessons, they our fathers' fathers' foes?
- HOOP. Yet to clever folk a foeman very useful hints may show;
 Thus, that foresight brings us safety, from a friend we ne'er should know,
 But the truth is forced upon us, very quickly, by a foe.
 Hence it is that all the Cities, taught by foe, and not by friend,
 Learn to build them ships of battle, and their lofty walls extend;
 So by this, a foeman's, teaching children, home, and wealth defend.

Xenophon uses the word ἐλελίζειν in the special sense of "to raise the cry ἐλελεεῦ." Thus, in describing the commencement of the battle of Cunaxa, he says that a part of the Hellenic phalanx finding itself being left behind ἤρξατο δρόμῳ θεῖν' καὶ ἅμα ἐφθέγγαντο πάντες, οἷόν περ τῷ Ἐνναλίῳ ἐλελίζουσι, καὶ πάντες δὲ ἔθειον. *Anabasis* i. 8. 18; where Schneider quotes from Demetrius, de Elocutione, cap. 98 Ξενοφῶν δὲ ἡλέλιξε φησιν ὁ στρατηγός, τὴν τοῦ ἐλελεῦ ἀναβόησιν, ἣν ἀνέβόα στρατηγὸς συνεχῶς, παραποιήσας ὀνόματι.—κάθε τὸ ῥύγχος, *level* or *couch your beak*; speaking as though it were a spear. Dr. Blaydes refers to the *Anabasis* vi. 3. 27 ἡ σάλπιγξ ἐφθέγγετο, καὶ ἐπαιάνιζον, καὶ μετὰ ταῦτα

ἡλάλαζον, καὶ ἅμα τὰ δόρατα καθέσαν.

368. *ξυγγενέε*] Συμπατριώτα, οὗ καὶ ἡ Πρόκνη Ἀττικὴ ἦν, Πανδίωνος θυγάτηρ.—Scholiast.

369. *λύκων*] There was in olden times, the Scholiast tells us, a law passed for killing wolves in Attica; and whoever killed a wolf's cub received 1 talent, and whoever killed a full-grown wolf, 2 talents. If this were so, the value of a talent in those days must have been far less than its value in later times.

375. *οἱ σοφοί*] This indirect flattery was intended to conciliate the Birds. And it does indeed seem to have blinded them to the exceeding sophistry of the argument which follows.

- ΧΟ. ἔστι μὲν λόγων ἀκοῦσαι πρῶτον, ὥς ἡμῖν δοκεῖ,
 χρῆσιμον· μάθοι γὰρ ἂν τις κἀπὸ τῶν ἐχθρῶν σοφόν.
 ΠΕΙ. οἶδε τῆς ὀργῆς χαλᾶν εἴξασιν. ἀναγ' ἐπὶ σκέλος.
 ΕΠ. καὶ δίκαιόν γ' ἐστὶ κάμοι δεῖ νέμειν ὑμᾶς χάριν.
 ΧΟ. ἀλλὰ μὴν οὐδ' ἄλλο σοί πω πρᾶγμ' ἐνηντιώμεθα. 385
 ΠΕΙ. μᾶλλον εἰρήνην ἀγουσιν ἡμῖν, ὥστε τὴν χύτραν
 τῷ τε τρυβλίῳ καθίει·
 καὶ τὸ δόρυ χρῆ, τὸν ὀβελίσκον,
 περιπατεῖν ἔχοντας ἡμᾶς·
 τῶν ὀπλῶν ἐντὸς, παρ' αὐτὴν 390
 τὴν χύτραν ἄκραν ὀρῶντας
 ἐγγύς· ὥς οὐ φευκτέον νῶν.
 ΕΥ. ἐτεδν ἦν δ' ἄρ' ἀποθάνωμεν,
 κατορυχισόμεσθα ποῦ γῆς;
 ΠΕΙ. ὁ Κεραμεικὸς δέξεται νῶ.
 δημοσίᾳ γὰρ ἵνα ταφῶμεν,
 φήσομεν πρὸς τοὺς στρατηγούς 395

382. κἀπὸ τῶν ἐχθρῶν] Mr. Green cites the familiar words of Ovid (Met. iv. 428), which have become proverbial among ourselves, *Fus est et ab hoste doceri*, to which I may add Synesius, Ep. xcν ἴσθι τὸ πάλαι λεγόμενον "ἐπ' ἐχθρῶν ὡς ἴστιν ὠφελεῖσθαι" νῦν ἔργῳ φαινόμενον.

388. ἀναγ' ἐπὶ σκέλος] 'Ἀνάγειν ἐπὶ σκέλος or ἐπὶ πόδα means to draw back step by step with your face to the foe. The meaning is illustrated by the passages to which Bergler and Kock refer, Eur. Phoen. 1400; Xen. Cyropaedia vii. 5. 6; Anabasis v. 2. 32; but is more clearly shown by two explanations cited by the latter commentator from Bekker's Anecdota; ἀναχωρεῖν ἐπὶ σκέλος· τὸ μὴ

στρίψαντα τὰ νῶτα, ἀλλ' ἀντιπρόσωπον τῶν ἀντιπάλων ὑποχωρεῖν εἰς τοῦτίσω, xiv. 6; and again, χωρεῖν ἐπὶ σκέλος· τὸ ὀπίσω ἀναχωρεῖν, μὴ δόντα τοῖς ὑπεναντίοις τὰ νῶτα, lxxii. 31.

395. ὁ Κεραμεικός] For *there* were buried, at the public cost, all those who had fallen in battle for Athens. All, with one notable exception. The men who fell at Marathon were, for their pre-eminent valour, buried on the battlefield which they had made for ever memorable. The proceedings in these public funerals are fully recorded by Thucydides (ii. 34), though instead of mentioning Cerameicus by name, he describes it as "the loveliest suburb of Athens," τὸ κάλλιστον προάστειον τῆς

CHOR. Well, I really think 'tis better that their errand we should know ;

I admit that something useful may be taught us by a foe.

PEI. (To Eu.) Now their anger grows more slack ; now we had better just draw back.

HOOP. (To Chor.) This is right and friendly conduct, such as I deserve from you.

CHOR. Well, I am sure that we have never gone against you hitherto.

PEI. Now they are growing a deal more peaceful, now is the time the pot to ground,

Now we may lower the platters twain.

Nay, but the spit we had best retain,

Walking within the encampment's bound,

Letting our watchful glances skim

Over the edge of the pot's top rim ;

Never a thought of flight must strike us.

Eu. Well, but tell me, suppose we die,

Where in the world will our bodies lie ?

PEI. They shall be buried in Cerameicus,

That will be done at the public cost,

For we will say that our lives we lost

Gallantly fighting the public foe,

πόλεως. Harpocraton, quoting from a speech of the orator Antiphon, observes that there was one Cerameicus within, and another without, the city walls ; and that in the outer Cerameicus τοὺς ἐν πολέμῳ τελευτήσαντας ἔθαπτον δημοσίᾳ, καὶ τοὺς ἐπιταφίους (funeral orations) ἔλεγον, ὡς δηλοῖ Καλλίστρατος ἢ Μενεκλῆς ἐν τῷ περὶ Ἀθηνῶν. And the Scholiast here gives the passage from the last-mentioned work ; which says that, as you walk in the Cerameicus, ἔνθεν καὶ ἐνθεν εἰσι στήλαι ἐπὶ τοῖς δημοσίᾳ τεθαμμένοις. εἰσι δὲ οὗτοι οἱ ὑπὸ τοῦ δήμου θαφθέντες (vulgo πεμφθέντες), οἱ ἐν αὐτῇ τῇ χώρᾳ ὑπὲρ τῆς πόλεως τετελευτήκασιν. ἔχουσι δὲ αἱ στήλαι ἐπιγραφὰς τοῦ ἑκαστος ἀπέθανεν. One of these

στήλαι, found in the outer Cerameicus, is now in the British Museum, being one of the "Elgin marbles." It contains a list of the soldiers who fell in the battle of Potidaea (Thuc. i. 62, 63), together with their epitaph in sixteen elegiac lines. The Scholiast also suggests that in the word Κεραμεικὸς there is a covert allusion to the κεραμικά, the pot and the platters, with which they are defending themselves, but such an allusion would be altogether out of place.

397. φήσομεν] The communication was necessarily to be a posthumous one. The dead men themselves were to tell the στρατηγοὶ where and how they were slain.

- μαχομένω τοῖς πολεμίοισιν
ἀποθανεῖν ἐν Ὀρνεαῖς.
- XO. ἀναγ' ἐς τάξιν πάλιν ἐς ταῦτόν,
καὶ τὸν θυμὸν κατάρθου κύψας
παρὰ τὴν ὀργὴν ὥσπερ ὀπλίτης·
κἀναπυθώμεθα τοῦσδε τίνες ποτὲ,
καὶ πόθεν ἔμολον, τίνι τ' ἐπινοία.
ἰὼ ἔποψ σέ τοι καλῶ. 400
- EΠ. καλεῖς δὲ τοῦ κλύειν θέλων ;
XO. τίνες ποθ' οἶδε καὶ πόθεν ;
EΠ. ξείνω σοφῆς ἀφ' Ἑλλάδος.
XO. τύχη δὲ ποῖα κομί-
ζει ποτ' αὐτῶ πρὸς ὄρ-
νιθας ἐλθεῖν ; EΠ. ἔρως
βίου διαίτης τε καὶ
σοῦ, ξυνοικεῖν τέ σοι
καὶ ξυνεῖναι τὸ πᾶν.
XO. τί φῆς ; 410

399. ἐν Ὀρνεαῖς] Orneae was a town in Argolis. It is selected here because its name was similar to that of the birds, ὄρνεα. But it was doubtless much in the mind of Athenians at this moment, because, less than a year before, a joint expedition of Athenians and Argives had commenced to besiege it. The siege, however, lasted only one day. On the ensuing night the besieging forces bivouacked at some distance from the walls, and the defenders took the opportunity of evacuating the place ; which was thereupon destroyed by the Argives.

401. κατάρθου] Generally speaking, the common military phrase τίθεσθαι τὰ

ὄπλα does not mean (as Dr. Arnold on Thuc. ii. 2 understood it) "to pile their arms in a heap," nor yet (as Mr. Grote, History of Greece, chap. xlviii, supposed) "*armati consistere*, to ground arms, to maintain rank, resting the spear and shield upon the ground." It means that each hoplite was to divest himself of his heavy armour, and place it on the ground before or beside him. Take for example the preliminaries to the battle of Mantinea, Xen. Hell. vii. 5. 22. The Theban and the Spartan armies (to describe each army by its most important contingent) were face to face, when Epaminondas directed his troops τίθεσθαι

- (Yea, we will tell the commanders so,)
Gallantly fighting at Orneae.
- CHOR. Fall back, fall back to your ranks once more,
And stand at ease as ye stood before,
And lay your wrath on the ground, in line
With your angry mood, as a warrior should ;
We'll ask the while who the men may be,
And whence they come, and with what design.
Hey, Hoopoe, hey ! to you I speak.
- HOOP. What is it that to learn you seek ?
- CHOR. Whence are these visitors and who ?
- HOOP. From clever Hellas strangers two.
- CHOR. What's their aim ? Canst thou tell
Why they came Here to dwell ?
- HOOP. Love of you, Love of your
Life and ways Was the lure.
Here they fain Would remain
Comrades true All their days.
- CHOR. Hey, hey, what do you say ?

τὰ δπλα. Had they piled all their arms in a heap, they would have stood defenceless before the hostile array. Had they merely grounded arms, they would never have succeeded in lulling the enemy into a false security. So here. Each bird-warrior, ὥσπερ ὀπλίτης, was to lay his ὄργη on the ground, and place his θυμός by its side. In line 449 he is ordered to take them up again.

403. τίνες καὶ πόθεν] These were the ordinary inquiries addressed to strangers ; εἰρώτα δὲ ἐπειτα, τίς εἶη, καὶ πόθεν ἔλθοι, Odyssey xv. 422, xvii. 368. In the third question I have substituted τίνι τ'

ἐπινοία for the unmetrical ἐπὶ τίνα τ' ἐπίνοια of the MSS. The metre is anapaestic, in which the proceleusmatic foot τίνι τ' ἐπι- is quite admissible. See Theaem 667 and the note there. τὸ ἀναπαιστικὸν κατὰ πᾶσαν χώραν δέχεται σπονδείων, ἀνάπαιστον, σπανίως δὲ καὶ προκελευσματικόν· παρὰ δὲ τοῖς δραματοποιοῖς, καὶ δάκτυλον. Hephaest. chap. viii. It is of course especially suitable for the speech of the birds.

410. ῥύχη] Here follow two cretic triplets, each triplet commencing with a base which consists of one short syllable, ῥύ/χη, βί/ου.

- λέγει δὲ δὴ τίνας λόγους ; 415
 ΕΠ. ἄπιστα καὶ πέρα, κλύειν.
 ΧΟ. ὅρᾱ τι κέρδος ἐνθάδ' ἄ-
 ξιον μονῆς, ὅτφ πέποιθ'
 ἐμοὶ ξυνὼν
 κρατεῖν ἂν ἢ τὸν ἐχθρὸν ἢ
 φίλοισιν ὠφελεῖν ἔχειν ; 420
 ΕΠ. λέγει μέγαν τιν' ὄλβον οὗ
 τε λεκτὸν οὕτε πιστόν· ὥς
 σὰ πάντα καὶ
 τὸ τῇδε καὶ τὸ κεῖσε καὶ
 τὸ δεῦρο προσβιβᾷ λέγων. 425
 ΧΟ. πότερα μαινόμενος ;
 ΕΠ. ἄφατον ὥς φρόνιμος.
 ΧΟ. ἔνι σοφὸν τι φρενί ;
 ΕΠ. πυκνότατον κίναδος,
 σόφισμα κύρμα τρῖμμα παιπάλημ' ὄλον. 430
 ΧΟ. λέγειν λέγειν κέλευέ μοι.
 κλύων γὰρ ὦν σύ μοι λέγεις
 λόγων ἀνεπτέρωμαι.
 ΕΠ. ἄγε δὴ σὺ καὶ σὺ τὴν πανοπλίαν μὲν πάλιν

416. ἄπιστα καὶ πέρα] *Incredible and more than incredible*, as the Oxford Lexicographers rightly explain it. *πέρα κλύειν*, "too great to hear," is neither good Greek nor good sense, and bears no analogy to *πέρα λόγου*, with which Beck compares it. A thought may be too big for utterance, but if utterable cannot be too big to be heard. And see Thesm. 705 and the note there.

424. τὸ κεῖσε κ.τ.λ.] The Scholiast on 348 *supra* says that these expressions are

παρὰ τὰ ἐκ τῶν μηδέπω διδαχθεισῶν Φοινισσῶν (265). He further says that the words *σὰ γὰρ ταῦτα πάντα καὶ ἐκείσε δεῦρο* are found in the *Andromeda*, also not yet published. And see Eccl. 487 and the note there.

430. ὄλον] This word applies to the whole line; *he is all craft, invention, wiliness, subtlety*, he is one entire and perfect *σόφισμα* κ.τ.λ. The question was "Is there anything *σοφὸν* in his mind?" And the answer is "He is all *σόφισμα*." As to *τρῖμμα, παιπάλημα* see

- What is the tale they tell? HOOP. In brief,
'Tis something more than past belief.
- CHOR. But wherefore is he come? What is it
He seeks to compass by his visit?
Think you he's got some cunning plan
Whereby, allied with us, he can
Assist a friend, or harm a foe?
What brings him here, I'd like to know.
- HOOP. Too great, too great, for thought or words,
The bliss he promises the birds.
All things are yours, he says, whate'er
Exists in space, both here and there,
And to and fro, and everywhere.
- CHOR. Mad a little, eh?
- HOOP. More sane than words can say.
- CHOR. Wide awake? HOOP. Wide as day.
The subtlest cunningest fox,
All scheme, invention, craft; wit, wisdom, paradox.
- CHOR. His speech, his speech, bid him begin it.
The things you show excite me so,
I'm fit to fly this very minute.
- HOOP. Now you and you, take back this panoply,

Clouds 260; Lucian, Pseudologista 32. Hesychius and Photius define *παιπάλημα* by *ποικίλος ἐν κακίᾳ*. Literally, it means "fine flour" of wheat or barley. *τρίμμα* is "an old hand," the Latin *veterator*.

433. *ἀνεπτέρωμαι*] This is the first hint of the doctrine on which Peisthetaerus dilates at some length infra 1437-50, that "minds are winged by words."

434. *σὺ καὶ σύ*] Matters having thus taken a pacific turn, the Hoopoe calls

two of the theatrical attendants, doubtless those to whom, infra 656, the names of Xanthias and Manodorus are given, and directs them to carry back the spit, the platters, and (probably) the pot, into the kitchen from which they had originally been taken. See the note on 357 supra. He is here dealing only with the arms of the Men. With the armature of the Birds he will deal infra 448.

- ταύτην λαβόντε κρεμάσατον τύχ' ἀγαθῇ 435
 ἐς τὸν ἵπνυν εἴσω πλησίον τούπιστάτου·
 σὺ δὲ τούσδ' ἐφ' οἷσπερ τοῖς λόγοις συνέλεξ' ἐγὼ
 φράσον, δίδαξον. ΠΕΙ. μὰ τὸν Ἀπόλλω γὰρ μὲν οὐ,
 ἦν μὴ διάθωνται γ' οἶδε διαθήκην ἐμοὶ
 ἦνπερ ὁ πίθηκος τῇ γυναικὶ διέθετο, 440
 ὁ μαχαιροποῖς, μήτε δάκνειν τούτους ἐμὲ
 μήτ' ὀρχίπεδ' ἔλκειν μήτ' ὀρύττειν— ΧΟ. οὔτι που
 τόν—; οὐδαμῶς. ΠΕΙ. οὐκ, ἀλλὰ τῶφθαλμῷ λέγω.
 ΧΟ. διατίθεμαι γὰρ. ΠΕΙ. κατόμοσόν νυν ταῦτά μοι.
 ΧΟ. ὄμνυμ' ἐπὶ τούτοις, πᾶσι νικᾶν τοῖς κριταῖς 445
 καὶ τοῖς θεαταῖς πᾶσιν. ΠΕΙ. ἔσται ταυταγί.
 ΧΟ. εἰ δὲ παραβαίην, ἐνὶ κριτῇ νικᾶν μόνον.
 ΕΠ. ἀκούετε λεῶν· τοὺς ὀπλίτας νυνμενὶ

436. *τούπιστάτου*] The reader must select for himself which of the three interpretations of this word given by the Scholiasts here, by Eustathius on *Odyssey* xvii. 455, and by other grammarians, he thinks most probable. (1) The *ἐπιστάτης* (or *ἐπίστατον* or *ἐπίστατος*, for even this is doubtful) was a bronze stool with three legs, perforated at the top. A fire was kindled underneath, and water in a *χύτρα* or *κρατήρ* was set upon it to boil. It was also called a *ὑποκρατήριον*, *ὑπόστατον*, and *ὑποστάτης*. This interpretation is favoured by Bentley and others, and is thought to be corroborated by the Sigeian inscription. But see the Additional Note on that inscription at the end of the Commentary. (2) It was a little clay figure of Hephaestus, placed by the hearth, and called ὁ *ἐπιστάτης*, as the president or overseer of the fire.

This interpretation is strongly upheld by Kuster. (3) It was a stand full of projecting pegs or hooks on which the cook was accustomed to hang his meat and culinary utensils. This seems to be, at present, the popular interpretation.

440. ὁ *πίθηκος*] He is said to have been an ugly little cutler named Panaetius, who had a virago for his wife. After incessant quarrels, they came to a compact *μήτε τύπτειν, μήτε τύπτεσθαι, μήτε δάκνειν αὐτὸν φιλοῦντα, μήτε δάκνεσθαι*, and so on.

443. *τόν—*] τὸν *πρωκτὸν δεικνύς φησιν, οὔτι που τόν—* Scholiast.

445. *ὄμνυμ' ἐπὶ τούτοις*] It was not left to the Gods to determine what should be the reward for keeping, or what the penalty for breaking, the oath. The person who took the oath was careful to specify, and indeed to incorporate in the oath itself, alike the

And hang it up, God bless it, out of sight
 Within the kitchen there, beside the Jack.
 But you (*to Pei.*) the things we summoned them to hear
 Expound, declare. PEI. By Apollo no, not I,
 Unless they pledge me such a treaty-pledge
 As that small jackanapes who makes the swords
 Pledged with his wife, to wit that they'll not bite me
 Nor pull me about, nor scratch my— CHOR. Fie, for shame!
 Not *this*? no, no! PEI. *My eyes*, I was going to say.
 CHOR. I pledge it. PEI. Swear! CHOR. I swear on these conditions;
 So may I win by every judge's vote,
 And the whole Theatre's. PEI. AND SO YOU SHALL.
 CHOR. But if I'm false, then by one vote alone.
 HOOP. O yes! O yes! Hoplites, take up your arms

reward and the penalty. Thus in ing the oath on which the whole plot
 Lysistrata 233 the woman, after repeat- hinges, declares—

If I keep faith, my cup be filled with wine,
 But if I fail, a water-draught be mine.

In the present compact the penalty for breaking the oath is to be no punishment at all, but a success only less decisive than that which is the reward of good faith. If I keep the oath, say the Chorus, then may I win the prize by acclamation, that is, by the acclamation of the audience, ratified by the unanimous vote of the judges; while if I break it, may I—still win, but only by a bare majority, three to two, of the votes. For *ἐκρίναν πέντε κριταὶ τοὺς κωμικοὺς*, as the Scholiast says; see the note on Eccl. 1154.

446. *ἔσται ταύται*] These words are not a mere acceptance of the conditions proposed; which, indeed, are not yet completely formulated. They are in-

tended to predict the ultimate victory of the play.

448. *τοὺς ὀπλίτας*] The arms of the *Men*—spit, platters and pot—have already been taken away to the kitchen; and now the bird-hoplites (*supra* 402) are to be disbanded with the accustomed formula. They are directed to pick up their arms and depart; but of course they are not really to do either the one thing or the other. For their arms were represented by their *θυμὸν* and *ὄργην*, and their presence is still required as the Chorus of the play. The MSS. attribute the proclamation to a *κῆρυξ*, but the part of the *κῆρυξ* was no doubt undertaken by the Hoopoe, to whom the

ἀνελομένους θῶπλ' ἀπιέναι πάλιν οἴκαδε,
σκοπεῖν δ' ὅ τι ἂν προγράφωμεν ἐν τοῖς πινακίοις. 450

ΧΟ. δολερὸν μὲν αἰὲ κατὰ πάντα δὴ τρόπον [στρ.
πέφυκεν ἄνθρωπος· σὺ δ' ὅμως λέγε μοι.

τάχα γὰρ τύχοις ἂν
χρηστὸν ἐξειπῶν ὅ τι μοι παροράτ', ἢ
δύναμιν τινα μείζω 455

παραλειπομένην ὑπ' ἐμῆς φρενὸς ἀξυνέτου
σὺ δὲ τοῦθ' οὐρᾶς λέγ' εἰς κοινόν.

ὃ γὰρ ἂν σὺ τύχῃς μοι
ἀγαθὸν πορίσας, τοῦτο κοινὸν ἔσται.

ἀλλ' ἐφ' ὅτ' ἄν περ πράγματι τὴν σὴν ἤκεις γνώμην ἀναπέισας, 460
λέγε θαρρήσας· ὥς τὰς σπονδὰς οὐ μὴ πρότεροι παραβῶμεν.

ΠΕΙ. καὶ μὴν ὀργῶ νῆ τὸν Δία καὶ προπεφύραται λόγος εἰς μοι,
δὴ διαμάττειν κωλύει οὐδέν· φέρε παῖ στέφανον· καταχεῖσθαι

lines are given by Kock and Kennedy. The Scholiast says κῆρυξ ἢ Πεισθέταιρος, but of course Peisthetaerus could have nothing to do with disbanding the troops of the Birds. And the Hoopoe would naturally be the spokesman here, as he was supra 434.

454. παροράτ'] For παροράται, is *overlooked*, is Bentley's emendation, very generally accepted, for παροράς. Three lines lower down οὐρᾶς is Bothe's correction for ὀρᾶς. "οὐρᾶς pro ὀρᾶς" he says "ut οὔνος pro ὀνός, Ran. 27, οὐδυσσεὺς pro Ὀδυσσεύς, ap. Soph. &c.;" cf. infra 1561.

461. πρότεροι] He is recalling the impressive language with which Homer describes the infraction by the Trojans of the truce made between themselves and the Achaeans, pending the single

combat of Menelaus and Paris. At the making of the truce a solemn curse is denounced against those ὀπότεροι ΠΡΟΤΕΡΟΙ ὑπὲρ ὄρκια πημήνιαν (Iliad iii. 299), and twice in the succeeding book we are told that it was arranged in the counsels of Heaven that the Trojans ἄρξωσι ΠΡΟΤΕΡΟΙ ὑπὲρ ὄρκια δηλήσασθαι (iv. 67, 72), and twice, that they were doomed to misfortune ἐπεὶ ΠΡΟΤΕΡΟΙ ὑπὲρ ὄρκια δηλήσαντο (iv. 236, 271). It is plain, therefore, that Hermann's alteration of πρότερον into πρότεροι is abundantly justified. The word πράγματι in the preceding line refers back to line 321, where Peisthetaerus and his comrade are described as bringing with them the stem πράγματος πελωρίου.

462. ὀργῶ] The words ὀργῶ, προπεφύραται, and διαμάττειν all are borrowed

And march back homewards ; there await the orders
We're going to publish on the notice-boards.

CHOR. Full of wiles, full of guiles, at all times, in all ways,
Are the children of Men ; still we'll hear what he says.

Thou hast haply detected
Something good for the Birds which we never suspected ;
Some power of achievement, too high
For my own shallow wit by itself to descry.

But if aught you espy,
Tell it out ; for whate'er of advantage shall fall
To ourselves by your aid, shall be common to all.

So expound us the plan you have brought us, my man, not doubting, it seems, of success.

And don't be afraid, for the treaty we made we won't be the first to transgress.

I am hot to begin, and my spirit within is fermenting the tale to declare.

And my dough I will knead, for there's nought to impede. Boy, bring me a wreath for my hair,

from the process of baking; *ὄψω* referring to the *fermentation*, by which the bulk is largely increased, through the formation of air-bubbles within ; *πρὸς-φύραται* to the various processes of *mixing*, first, the yeast with boiling water and salt ; then, a part of the liquid so produced with a portion of the flour, so as to form what is now called the "sponge" ; and then the sponge with the rest of the liquid and flour ; and *διαμάττειν* to the final *kneading*. He speaks of his *λόγος*, as if it were an *ἄpros*. One portion of the dough has already been mixed and fermented, and is now fit to be kneaded, and served up as a loaf.

463. *στέφανον*] A myrtle wreath was always worn by an orator ; see *Thesm.* 880 ; *Eccl.* 131, and the notes there. Its assumption by Peisthetaerus here makes

the spectators understand that he is delivering a continuous oration, merely punctuated by the remarks, mostly comic, of Euelpides. This was very effectively shown in the first representation of the play at Cambridge (A.D. 1883) ; in the second representation, twenty years later, the arrangements of the New Theatre necessitated the presence of the Chorus on the stage itself, which of course reduced the oration to a sort of conversational dialogue. Peisthetaerus delivers two orations, each (with the interruptions) of sixty-one lines. In the first he dilates on the lost glory of the Birds ; in the second he points out the way to recover it. The first, which is to crush them with grief and indignation, he has already worked up, and will at once produce.

- κατὰ χειρὸς ὕδωρ φερέτω ταχύ τις. ΕΥ. δειπνήσειν μέλλομεν; ἢ τί;
- ΠΕΙ. μὰ Δί' ἀλλὰ λέγειν ζητῶ τι πάλαι μέγα καὶ λαρινὸν ἔπος τι, 465
 ὃ τι τὴν τούτων θραύσει ψυχὴν· οὕτως ὑμῶν ὑπεραλγῶ,
 οἵτινες ὄντες πρότερον βασιλῆς— ΧΟ. ἡμεῖς βασιλῆς; τίνας; ΠΕΙ. ὑμεῖς
 πάντων ὀπόσ' ἔστιν, ἐμοῦ πρῶτον, τουδί, καὶ τοῦ Διὸς αὐτοῦ.
 ἀρχαιότεροι πρότεροί τε Κρόνου καὶ Τιτάνων ἐγένεσθε,
 καὶ γῆς. ΧΟ. καὶ γῆς; ΠΕΙ. νῆ τὸν Ἀπόλλω. ΧΟ. τουτὶ μὰ Δί' οὐκ ἐπεπύσμεν.
 ΠΕΙ. ἀμαθὴς γὰρ ἔφυς κού πολυπράγμων, οὐδ' Αἴσωπον πεπάτηκας, 471
 ὃς ἔφασκε λέγων κορυδὸν πάντων πρῶτην ὄρνιθα γενέσθαι,
 προτέραν τῆς γῆς, κἄπειτα νόσφ' τὸν πατέρ' αὐτῆς ἀποθνήσκειν·
 γῆν δ' οὐκ εἶναι, τὸν δὲ προκείσθαι πεμπταῖον· τὴν δ' ἀπορούσαν
 ὑπ' ἀμηχανίας τὸν πατέρ' αὐτῆς ἐν τῇ κεφαλῇ καταρύξαι. 475

464. κατὰ χειρὸς ὕδωρ] This was the ordinary expression for the wash before dinner (see note on Wasps 1216), and had no application to an oratorical display. It would seem that Peisthetæus is designedly representing his speech as a feast for the delectation of the audience; and Euelpides had more reason for being deceived, or pretending to be deceived, than had the Woman in Eccl. 132. The στέφανος was common to both orators and revellers; but the bakery, the pre-prandial wash, and the epithet λαρινὸν in the following verse, all belong to the banquet alone. See

a note in Schömann, De Comitii, i. 10.

465. λαρινόν] *Lusty, stout, bristly*: strictly of oxen, *fat, stall-fed*. See Peace 925, and the note there. The Scholiast on the present passage says, ἀντὶ τοῦ λιπαρόν· ἐκ μεταφορᾶς τῶν βοῶν.

469. Κρόνου καὶ Τιτάνων] Not only were they older than the Olympian Gods, they were also older than those primeval powers whom Zeus after a protracted conflict overthrew and superseded. In Hesiod's description of the conflict, the older Gods are all comprised under the name of Titans.

There on the summit of Othrys the masterful Titans stood,
 Here from Olympus warred the Gods, the givers of good;
 Thence and hence they clashed in combat anguished and sore,
 Never a pause in the battle for ten long years and more,
 Never an ending dawned to the conflict's agony-throes,
 Never the victory-scale inclined to these or to those.—ΤΗΡΟΣ. 631, &c.

But the antiquity of the Birds goes further than this. These old-world deities were themselves γηγενεῖς, children of the Earth; and the Birds were older

even than the Earth itself. At this final announcement the Chorus are fairly taken aback, and can only repeat, in awed amazement, the words καὶ γῆς!

And a wash for my hands. EU. Why, what mean these commands? Is a dinner in near contemplation?

PEI. No dinner, I ween; 'tis a SPEECH that I mean, a stalwart and brawny oration, Their spirit to batter, and shiver and shatter. (*To the Birds.*) So sorely I grieve for your lot Who once in the prime and beginning of time were Sovereigns— CHOR. We Sovereigns! of what?

PEI. Of all that you see; of him and of me; of Zeus up above on his throne; A lineage older and nobler by far than the Titans and Cronos ye own, And than Earth. CHOR. And than Earth! PEI. By Apollo 'tis true. CHOR. And I never had heard it before!

PEI. Because you've a blind uninquisitive mind, unaccustomed on Aesop to pore. The lark had her birth, so he says, before Earth; then her father fell sick and he died. She laid out his body with dutiful care, but a grave she could nowhere provide; For the Earth was not yet in existence; at last, by urgent necessity led, When the fifth day arrived, the poor creature contrived to bury her sire in her head.

471. Αἰσώπων πεπάρηκας] *Worn out your Aesop with diligent study; deeply studied your Aesop.* Kock refers to Plato's Phaedrus, chap. 57 (273 A), τὸν γε Τισίαν αὐτὸν πεπάρηκας ἀκριβῶς (*ipsam Tisiae artem trivisti*, Stallbaum). The fable which follows has not come down to us in any collection of Aesop's fables: for though De Furia includes it in his edition as the 415th fable, he only takes it from the Paroemiographers, who transcribe it *verbatim* from Aristophanes, merely writing his verses as if they were prose. It is repeated by Aelian (N. A. xvi. 5) and Galen (De Simplicium Medicamentorum facultatibus xl. 37) who refer it, not to Aesop, but to Aristophanes; the former alleging that the Greeks derived it from India, where a somewhat similar legend was associated with the hoopoe. It is in reference to

this story that the crested lark is, as Kuster observes, called ἐπιτυμβιδίος by Theocritus, Idyll vii. 23.

472. κορυδόν] The κορυδὸς is the *crested lark*. θηλυκῶς, says the Scholiast, εἶρηκε τὴν κορυδὸν, Πλάτων δέ (Euthydemus, chap. 18. 291 B) ἀρσενικῶς. Both the male and the female lark have crests, though the male's is perhaps slightly the larger. Possibly these protruding feathers may have been fabled to belong to another bird inclosed in the head of the lark.

474. προκείσθαι] *To be laid out as a corpse for the burial*, see Eccl. 537 and the note there. In this case, it would seem, three whole days intervened between the day of the laying out and the day of the burial; whereas in ordinary cases the burial took place on the following day.

- ΕΥ. ὁ πατὴρ ἄρα τῆς κορυδοῦ νυνὶ κείται τεθνεὺς Κεφαλῆσιν.
 ΠΕΙ. οὔκουν δῆτ' εἰ πρότεροι μὲν γῆς πρότεροι δὲ θεῶν ἐγένοντο,
 ὥς πρεσβυτάτων αὐτῶν ὄντων ὀρθῶς ἐσθ' ἡ βασιλεία ;
 ΕΥ. νῆ τὸν Ἀπόλλων· πάνυ τοίνυν χρὴ βύγχος βόσκειν σε τὸ λοιπόν·
 οὐκ ἀποδώσει ταχέως ὁ Ζεὺς τὸ σκῆπτρον τῷ δρυκολάπτῃ. 480
 ΠΕΙ. ὥς δ' οὐχὶ θεοὶ τοίνυν ἦρχον τῶν ἀνθρώπων τὸ παλαιόν,
 ἀλλ' ὄρνιθες, κάβασιλευον, πόλλ' ἐστὶ τεκμήρια τούτων.
 αὐτίκα δ' ὑμῖν πρῶτ' ἐπιδείξω τὸν ἀλεκτρυόν', ὥς ἐτυράννει
 ἦρχέ τε Περσῶν πρῶτον πάντων Δαρείου καὶ Μεγαβάζου,
 ὥστε καλεῖται Περσικὸς ὄρνις ἀπὸ τῆς ἀρχῆς ἔτ' ἐκείνης. 485
 ΕΥ. διὰ ταῦτ' ἄρ' ἔχων καὶ νῦν ὥσπερ βασιλεὺς ὁ μέγας διαβάσκει
 ἐπὶ τῆς κεφαλῆς τὴν κυρβασίαν τῶν ὀρνίθων μόνος ὀρθήν.

476. Κεφαλῆσιν] After each argument of Peisthetaerus, Euelpides "chips in" with his little joke. Here, the κεφαλῆ of the lark, he imagines, must be Κεφαλῆ, an Attic deme, belonging to the tribe Acamantis. In the dative, the plural Κεφαλῆσιν seems to have been commonly used. Thus Pausanias, running through the *notabilia* of the smaller Attic demes, says Κεφαλῆσι δὲ οἱ Διόσκουροι νομίζονται μάλιστα Attica xxxi. 1. But there seems no doubt that its name was really Κεφαλῆ; and a burgher of the deme was said to be a man Κεφαλῆθεν, that is, from Κεφαλῆ. Κεφαλῆ, δῆμος τῆς Ἀκαμαντίδος· ἀφ' ἧς ὁ δημότης λέγεται Κεφαλῆθεν Harpocration. Κεφαλῆ, δῆμος Ἀκαμαντίδος· καὶ Κεφαλῆθεν ἐκ τῆς αὐτῆς Photius. The deme is seldom mentioned, and we have no means of ascertaining its actual position.

480. δρυκολάπτῃ] The woodpecker, literally the oak-pecker. It is called δρυκολάπτῃς here, and in 979 infra, but more

commonly it is called δρυκολάπτης. The oak was sacred to Zeus, whose most solemn oracles were delivered at Dodona ἐκ δρυὸς ὑψικόμοιο. The woodpecker in attacking the oak might seem to be attacking Zeus himself, who would naturally be loth to surrender his sceptre to this puny assailant. The demonstration of the *antiquity* of the birds is now finished. Peisthetaerus next proceeds to prove their former sovereignty over mankind. He gives three instances. The Cock was the sovereign of Persia: the Kite, of Hellas: and the Cuckoo, of Egypt and Phoenice.

483. ἐπιδείξω τὸν ἀλεκτρυόνα] That is, ἐπιδείξω ὥς ὁ ἀλεκτρυὼν ἐτυράννει. The accusative is not really governed by ἐπιδείξω. It represents the nominative to the verb in the second limb of the sentence, thrown back, by a common Attic idiom, before the conjunction, as an independent accusative. It is merely by accident that it finds

EU. So the sire of the lark, give me leave to remark, on the crest of an headland lies dead.

PEI. If therefore, by birth, ye are older than Earth, if before all the Gods ye existed,
By the right of the firstborn the sceptre is yours; your claim cannot well be resisted.

EU. I advise you to nourish and strengthen your beak, and to keep it in trim for a stroke.
Zeus won't in a hurry the sceptre restore to the woodpecker tapping the oak.

PEI. In times prehistoric 'tis easily proved, by evidence weighty and ample,
That Birds, and not Gods, were the Rulers of men, and the Lords of the world; for example,
Time was that the Persians were ruled by the Cock, a King autocratic, alone;
The sceptre he wielded or ever the names "Megabazus," "Darius" were known;
And the "Persian" he still by the people is called from the Empire that once was his own.

EU. And thus, to this hour, the symbol of power on his head you can always detect:
Like the Sovereign of Persia, alone of the Birds, he stalks with tiara erect.

a transitive verb there. See the note on 167 supra; and see infra 652. As to the expression *Περσικὸς ὄρνις*, Bergler refers to 707 infra; to Athenæus chap. ix. 16 (374 D) who cites from the Horæ of Cratinus

ὥσπερ δὲ Περσικὸς ὦραν πᾶσαν
καταχῶν δλόφωνος ἀλέκτωρ:

and to the quotation in xiv. chap. 70 (655 A) of the same writer from the treatise of Menodotus "On the Temple of the Samian Hera," who suggests that peacocks were originally natives of Samos, and thence spread into other lands, ὥς καὶ οἱ ἀλεκτρονέες ἐν τῇ Περσίδι. See also infra 833.

487. *κυρβασίαν*] The *κυρβασία*, or *τιάρα*, or *κίδαρις*, otherwise *κίταρις* (for the three words mean the same thing), was the ordinary Persian head-dress. "Their arms are bows and a slight javelin" said Aristagoras to the Spartans, "and they go into battle wearing trousers, and

with *κυρβασίας* on their heads." Hdt. v. 49; cf. Id. vii. 61. But the *κυρβασία* of the ordinary Persian was rolled round the head and projected over the forehead, whereas that of the Great King stood up erect, like the feather in a Highland chieftain's bonnet. *τὴν μὲν ἐπὶ τῇ κεφαλῇ τιάραν βασιλεῖ μόνῳ ἔξεστιν ὀρθὴν ἔχειν*, Xen. Anab. ii. 5. 23. And hence Artaxerxes, when he proclaimed Darius his successor, *τὴν κίταριν ὀρθὴν φέρειν ἔδωκε*, Plutarch. Art. chap. 26. The Scholiast says *πᾶσι Πέρσαις ἐξῆν τὴν τιάραν φορεῖν, ἀλλ' οὐκ ὀρθήν. μόνοι δὲ οἱ τῶν Περσῶν βασιλεῖς ὀρθαῖς ἐχρῶντο*. And again *Κυρβασίαν τὴν ἐπὶ κεφαλῆς κίδαριν ἔστι δὲ αὐτῇ, καθὰ προείπομεν, τιάρα. τοῖς μὲν ἄλλοις ἔθος ἐπνυγμένην καὶ προβάλλουσαν εἰς τὸ μέτωπον ἔχειν, τοῖς δὲ βασιλεῦσιν ὀρθήν*. In the preceding line *διαβάσκει* is commonly translated *struts*; Shakespeare's "strutting chanticler." More precisely, it means *straddles*.

ΠΕΙ. οὕτω δ' ἰσχυέ τε καὶ μέγας ἦν τότε καὶ πολὺς, ὥστ' ἔτι καὶ νῦν
 ὑπὸ τῆς ῥώμης τῆς τότε ἐκείνης, ὁπότεν νόμον ὄρθριον ᾄσῃ,
 ἀναπηδῶσιν πάντες ἐπ' ἔργον, χαλκῆς, κεραμῆς, σκυλοδέψαι, 490
 σκυτῆς, βαλανῆς, ἀλφिताμοιβοὶ, τορνευτολυρασπιδοπηγοί·
 οἱ δὲ βαδίζουσ' ὑποδησάμενοι νύκτωρ. ΕΥ. ἐμὲ τοῦτό γ' ἐρώτα.
 χλαῖναν γὰρ ἀπώλεσ' ὁ μοχθηρὸς Φρυγίων ἐρίων διὰ τοῦτον.
 ἐς δεκάτην γάρ ποτε παιδαρίου κληθεὶς ὑπέπινον ἐν ἄστει,
 κάρτι καθεῦδον, καὶ πρὶν δειπνέειν τοὺς ἄλλους οὗτος ἄρ' ᾔσεν· 495
 κάγῳ νομίσας ὄρθρον ἐχώρουν Ἀλιμουντάδε, κάρτι προκύπτω
 ἔξω τείχους καὶ λωποδύτης παίει ροπάλῳ με τὸ νῶτον·
 κάγῳ πίπτω μέλλω τε βοᾶν, ὁ δ' ἀπέβλισε θοίματίβν μου.

488. μέγας καὶ πολὺς] Here, as in κυρ-
 βασία, there seems to be an echo of
 Herodotus. In vii. 14 (a passage to which
 Bergler refers) the historian had de-
 scribed Xerxes as waxing μέγας καὶ πολ-
 λός; and Aristophanes transfers the ex-
 pression from the Sovereign of the
 Achaemenid dynasty to the Sovereign
 of the old bird-dynasty.

489. νόμον ὄρθριον] *His Song of dawn*;
his Morning hymn, with an allusion to
 the ὄρθριον νόμον, the stirring march of
 Terpander. See Eccl. 741, and the note
 there. Here the MSS. and old editions
 read μόνον; and the change of that
 word into νόμον is one of the happiest
 and most certain of all the felicitous
 restorations which we owe to the saga-
 city of Porson.

492. ὑποδησάμενοι] *Put on their shoes*
and go out, see Eccl. 36. And compare
 the expression κέκραγεν ἐμβάδας in Wasps
 103, in which passage there is also an
 allusion to the unseasonable crowing
 of the cock. For ὑποδησάμενοι Kock
 substitutes his own unlucky guess ἀπο-

δύσσαντες, and so destroys the thread of
 the argument. Peisthetaerus is show-
 ing how all men obey the summons of
 the cock; some springing out of bed
 when he crows of a morning; and some
 even going out when he crows at night.
 I can bear witness to that, says Euel-
 pides; I was roused by his crowing at
 night, and went out, and was robbed of
 my cloke. But there is not a hint that
 the highwayman was so roused; and
 Kock's alteration would deprive the
 anecdote of its whole point.

493. Φρυγίων ἐρίων] Euelpides had
 naturally donned his smartest attire
 for the Tenth-day feast. Phrygian
 fleeces were famous not merely for their
 superior quality, but for the brilliant
 colouring imparted to them by the
 dyers of Asia Minor. And the Tenth-
 day feast, the feast for the naming of
 the child (see infra 922), was a specially
 festive occasion; as is shown by, amongst
 other passages, the lines of Eubulus,
 already translated in the note to Thesm.
 94.

PEI. So mighty and great was his former estate, so ample he waxed and so strong,
That still the tradition is potent, and still, when he sings in the morning his song,
At once from their sleep all mortals upleap, the cobblers, the tanners, the bakers,
The potters, the bathmen, the smiths, and the shield-and-the-musical-instrument-makers ;
And some will at eve take their sandals and leave. EU. I can answer for that, to my cost.
'Twas all through his crowing at eve that my cloke, the softest of Phrygians, I lost.
I was asked to the Tenth-day feast of a child ; and I drank ere the feast was begun ;
Then I take my repose ; and anon the cock crows ; so thinking it daybreak I run
To return from the City to Halimus town ; but scarce I emerge from the wall,
When I get such a whack with a stick on my back from a rascally thief, that I fall,
And he skims off my cloke from my shoulders or e'er for assistance I'm able to bawl.

O Ladies, dance the whole night through,
And keep with mirth and joyance due
The Tenth-day of this child of mine.
And I'm prepared, with bounty free,
To give the winner ribbons three,
And apples five, and kisses nine.

494. *ὑπέπινον*] *I took a little drink by myself*, before the others began. To the ordinary meaning of *ὑπέπινον*, "I drank a little," there seems to be here super-added the idea of secrecy or slyness, a common signification of *ὑπό* in compounds.

496. *νομίσας ὄρθρον*] *Supposing it to be the dawn*. He supposed that the cock was singing his *νόμον ὄρθριον*. Halimus (or Alimus), a village on the coast not far from Peiraeus, is famous as the deme from which Thucydides the historian sprang. The words, *Θουκυδίδης Ὀλόρου, Ἀλιμούσιος*, were engraved on the pillar which marked his grave.

498. *ἀπέβλισε*] *ἀντὶ τοῦ ἀφείλετο*. ἡ μεταφορά ἀπὸ τῶν κηρίων, ἢ ἀπὸ τῶν γάλα ἀμελγόντων.—Scholiast. The first explanation is undoubtedly right, cf. *Lysistrata* 475. *βλίστειν* ἀφαρεῖν τὸ

μέλι ἀπὸ τῶν κηρίων. Timaeus, Hesychius, Suidas. See Alciphron iii. 23, where the writer, sending to his correspondent a piece of honey-comb overflowing with the sweetest honey, says *πάντα φιλῶ τρυγᾶν ἐξαιρέτως δὲ ἐθέλω βλίστειν τὰ σμήνη*. Ruhnken (on Timaeus) collects a variety of passages in which the word occurs, and refers to the Republic viii. chap. 16 (564 E) *πλείστον δὲ, οἶμαι, τοῖς κηφήσι μέλι καὶ εὐπορώτατον ἐντεῦθεν* (that is from the *κοσμώτατοι* who will as a rule be the *πλουσιώτατοι*) *βλίσσεται*. Πῶς γὰρ ἂν, ἔφη, παρὰ γε τῶν σμικρὰ ἔχόντων τις βλίσσει; as the passage which Timaeus is explaining. As to these footpads who relieved wayfarers of their loose garments, see 1482-93 infra, and the note on Eccl. 668.

ΠΕΙ. ἰκτῖνος δ' οὖν τῶν Ἑλλήνων ἤρχεν τότε κάβασιλευεν.

ΧΟ. τῶν Ἑλλήνων; ΠΕΙ. καὶ κατέδειξεν γ' οὗτος πρῶτος βασιλεύων 500
προκυλινδεῖσθαι τοῖς ἰκτίνοις. ΕΥ. νῆ τὸν Διόνυσον, ἐγὼ γοῦν
ἐκυλινδοῦμην ἰκτίνον ἰδὼν· κᾶθ' ὑπτιος ὦν ἀναχάσκων
ὀβολὸν κατεβρόχθισα· κᾶτα κενὸν τὸν θύλακον οἶκαδ' ἀφεῖλκον.

ΠΕΙ. Αἰγύπτου δ' αὖ καὶ Φοινίκης πάσης κόκκυξ βασιλεὺς ἦν
χῶπός θ' ὁ κόκκυξ εἶποι "κόκκυ," τότε γ' οἱ Φοίνικες ἅπαντες 505
τοὺς πυροὺς ἂν καὶ τὰς κριθὰς ἐν τοῖς πεδίοις ἐθέριζον.

ΕΥ. τοῦτ' ἄρ' ἐκεῖν' ἦν τοῦπος ἀληθῶς· "κόκκυ· ψῶλοι πεδίωνδε."

ΠΕΙ. ἤρχον δ' οὕτω σφόδρα τὴν ἀρχὴν, ὥστ' εἴ τις καὶ βασιλεύει
ἐν ταῖς πόλεσιν τῶν Ἑλλήνων Ἀγαμέμνων ἢ Μενέλαος,
ἐπὶ τῶν σκήπτρων ἐκάθητ' ὄρνις μετέχων ὃ τι δωροδοκοίη. 510

ΕΥ. τουτὶ τοίνυν οὐκ ἦδη γὰρ καὶ δητὰ μ' ἐλάμβανε θαῦμα,
ὁπότε ἐξέλθοι Πριάμους τις ἔχων ὄρνιν ἐν τοῖσι τραγφοῖς,
ὃ δ' ἄρ' εἰστήκει τὸν Λυσικράτη τηρῶν ὃ τι δωροδοκοίη.

499. ἰκτῖνος] The Kite. ἔαρος ἀρχομένου ἰκτῖνος φαίνεται εἰς τὴν Ἑλλάδα (see infra 713), ἐφ' ᾧ ἡδόμενοι κυλίνδονται. . . . οἱ γὰρ ἰκτῖνοι τὸ παλαιὸν ἔαρ ἐσήμαινον. οἱ πένητες οὖν ἀπαλλαγέντες τοῦ χειμῶνος ἐκυλινδοῦντο, καὶ προσεκύνουν αὐτούς.—Scholiast. The custom of prostrating themselves at the earliest appearance of the Kite is not mentioned elsewhere, but the statement of Aristophanes, made before an Athenian audience, is of course ample evidence of its existence. As to the habit of carrying money in their mouths see Wasps 791, and the note there. Euelpides, having swallowed his obol, goes home with his wallet empty, that is, without the corn or other merchandise he intended to purchase. Sixteen lines were allotted to the Cock; but five suffice for the Kite; and four for the Cuckoo.

507. κόκκυ· ψῶλοι πεδίωνδε] The tale about the influence which the advent of the cuckoo is supposed to exercise upon the circumcised peoples of Phoenicia and Egypt is merely intended to lead up to this vulgar phrase with which Euelpides immediately caps it. The phrase was no doubt in vogue among the rustics of Attica, not referring to the rite of circumcision at all, but calling on the lusty youths, when the voice of the cuckoo was heard in the land, to give over their pleasures, and be off to their work in the fields; ψῶλοι being equivalent to ἐστνκότες.—The Scholiasts have no information on the subject, and some of them even suppose that the Attic phrase, or its equivalent, was actually in use in Phoenicia and Egypt. On the accustomed formula of recognition, τοῦτ' ἐκεῖνο, followed by

PERI. Then a Kite was the Sovereign of Hellas of old, and ruled with an absolute sway.

CHOR. The Sovereign of Hellas! PERI. And, taught by his rule, we wallow on earth to this day

When a Kite we espy. EU. By Bacchus, 'twas I saw a Kite in the air; so I wallow

Then raising my eyne from my posture supine, I give such a gulp that I swallow

O what but an obol I've got in my mouth, and am forced to return empty-handed.

PERI. And the whole of Phoenice and Egypt was erst by a masterful Cuckoo commanded.

When his loud cuckoo-cry was resounding on high, at once the Phoenicians would leap

All hands to the plain, rich-waving with grain, their wheat and their barley to reap.

EU. So that's why we cry to the circumcised *Hi! Cuckoo! To the plain! Cuckoo!*

PERI. And whene'er in the cities of Hellas a chief to honour and dignity grew,

Menelaus or King Agamemnon perchance, your rule was so firm and decided

That a bird on his sceptre would perch, to partake of the gifts for his Lordship provided.

EU. Now of that I declare I was never aware; and I oft have been filled with amaze,

When Priam so noble and stately appeared, with a bird, in the Tragedy-plays.

But the bird was no doubt for the gifts looking out, to Lysicrates brought on the sly.

a quotation, see the note on Eccl. 77.

510.] ἐπὶ τῶν σκήπτρων] ἐν γὰρ τοῖς σκήπτροις τῶν βασιλείων ἦν ἀετός.—Scholiast. In ancient times an Eagle was a common ornament on the top of a sceptre. The Scholiast cites from Sophocles δ σκηπτροβάμων αἰετὸς, κύων Διός. And Bergler refers to Hdt. i. 195, and the commencement of Pindar's first Pythian ode. And compare the passage from Lucian cited in the next note but one. So also among the Romans. See Prudentius (Hymn on the Martyrdom of St. Romanus 148), and Juvenal x. 43.

513. Λυσικράτης] οὗτος στρατηγὸς ἐγένετο Ἀθηναίων, κλέπτης τε καὶ πανοῦργος. διεβόλλετο δὲ ὡς δωροδέκας.—Scholiast. Whether he is the Lysicrates mentioned in Eccl. 630, 736, it is impossible to say. Euelpides is alluding to some recent tragedy, in which Priam had been

introduced on the stage in royal apparel with a bird on the top of his sceptre. We should of course have expected that the eagle on Priam's sceptre was watching for the gifts which Priam himself received; and Mr. Cary, in a note to his translation, suggests, if I rightly understand him, that Euelpides is really speaking of Priam under the name of Lysicrates, "because under him the Trojan power ended." And although it is beyond all question that Euelpides is introducing the name of Lysicrates παρὰ προσδοκίαν, as a cut at the corrupt Athenian officer, yet it seems by no means improbable that in the *Tragedy* the epithet *Λυσικράτης* was applied to Priam as the luckless monarch who destroyed the Trojan empire (ἐπ' ἐμοῦ κατέλυσαν infra 543). The Chorus, or Cassandra, may have said that future ages

- ΠΕΙ. ὁ δὲ δεινότατόν γ' ἐστὶν ἀπάντων, ὁ Ζεὺς γὰρ ὁ νῦν βασιλεύων
αἰετὸν ὄρνιν ἔστηκεν ἔχων ἐπὶ τῆς κεφαλῆς βασιλεὺς ὦν, 515
ἢ δ' αὖ θυγάτηρ γλαῦχ', ὁ δ' Ἀπόλλων ὥσπερ θεράπων ἱέρακα.
ΕΥ. νῆ τὴν Δήμητρί' εὐ ταῦτα λέγεις. τίνος οὖνεκα ταῦτ' ἄρ' ἔχουσιν;
ΠΕΙ. ἴν' ὅταν θύων τις ἔπειτ' αὐτοῖς ἐς τὴν χεῖρ', ὡς νόμος ἐστίν,
τὰ σπλάγχχνα διδῶ, τοῦ Διὸς αὐτοὶ πρότεροι τὰ σπλάγχχνα λάβωσιν.
ᾧ μιν τ' οὐδεὶς τότ' ἀνθρώπων θεὸν, ἀλλ' ὄρνιθας ἅπαντες· 520
Λάμπων δ' ὁ μνυσ' ἔτι καὶ νυνὶ τὸν χῆν', ὅταν ἐξαπατᾷ τι.
οὕτως ὑμᾶς πάντες πρότερον μεγάλους ἀγίους τ' ἐνόμιζον,
νῦν δ' ἀνδράποδ', ἡλιθίους, Μανᾶς·
ὥσπερ δ' ἤδη τοὺς μαινομένους
βάλλουσ' ὑμᾶς, κὰν τοῖς ἱεροῖς 525
πᾶς τις ἐφ' ὑμῖν ὀρνιθευτῆς
ἴστησι βρόχους, παγίδας, ῥάβδους,

would call him λυσικράτης (λυσικράτη σε καλοῦσιν); and it may even have been in allusion to this that the Chorus in the Peace (992) say λῦσον μάχας ἵνα λυσιμάχην σε καλῶμεν.

515. ἐπὶ τῆς κεφαλῆς] In the acropolis of Elis there was a statue of Athene, made of gold and ivory with a cock perched on her helmet (Pausanias vi. 26. 2); and we may be sure that birds were often so represented. Lucian speaks of the eagle as all but making her nest and hatching her young on the head of Zeus; see his Deorum Concilium (8), where Momus in his general censure of the Olympian arrangements, being forbidden to speak about Gany-mede, says Οὐκοῦν μηδὲ περὶ τοῦ ἀετοῦ εἶπω, ὅτι καὶ οὗτος ἐν τῷ οὐρανῷ ἐστίν, ἐπὶ τοῦ βασιλείου σκήπτρου καθιζόμενος, καὶ μονοουχὶ ἐπὶ τὴν κεφαλὴν σου ροττεύων; But neither this nor the phrase καὶ

γλαῦξ αὐτῇ ἵκαθῆσθαι in Knights 1093 necessarily means that the bird sat on the head of the deity.—Apollo was the προφήτης Διός; in his first utterance after his birth he proposed to declare unto mortals Διὸς σημεῖα βουλῆν (Homeric Hymn 132); he was the minister, and hence is here called the θεράπων, of his father Zeus. And therefore, while the Eagle, the βασιλεὺς οἰωνῶν, is the distinctive badge of Zeus, a smaller bird of the same class, the falcon, ἱέραξ, is allotted to the minister. ὁ Ἀπόλλων [ἔχει] τὸν ἱέρακα ὡς θεράπων τοῦ Διός. ἐπεὶ μικρότερος τοῦ ἀετοῦ ὁ ἱέραξ. —Scholiast. All birds were under the protection of Apollo, see the note on 217 supra; but the falcon was one of those who were specially sacred to the God, Aelian, N. A. vii. 9, x. 14, xii. 4.

521. Λάμπων] Lampon, like Diopeithes with whom he is coupled infra 988, was

- PEI. But the strongest and clearest of proofs is that Zeus who at present is Lord of the sky
 Stands wearing, as Royalty's emblem and badge, an Eagle erect on his head,
 Our Lady an owl, and Apollo forsooth, as a lackey, a falcon instead.
- EU. By Demeter, 'tis true; that is just what they do; but tell me the reason, I pray.
- PEI. That the bird may be ready and able, whene'er the sacrificed inwards we lay,
 As custom demands, in the deity's hands, to seize before Zeus on the fare.
 And none by the Gods, but all by the Birds, were accustomed aforetime to swear:
 And Lampon will vow by the Goose even now, whenever he's going to cheat you:
 So holy and mighty they deemed you of old, with so deep a respect did they treat you!
 Now they treat you as knaves, and as fools, and as slaves;
 Yea they pelt you as though ye were mad.
 No safety for you can the Temples ensure,
 For the bird-catcher sets his nooses and nets,
 And his traps, and his toils, and his bait, and his lure,

one of those soothsayers and oracle-mongers whom Aristophanes could never away with, and who are caricatured in the Peace under the name of Hierocles, and in the present Comedy in the person of the unnamed *χρησμολόγος*. He was however a person of distinction at Athens, and was sent out by Pericles as one of the leaders of the colonists who were to establish Thurii as a successor to the destroyed Sybaris, and amongst whom, it is said, were Herodotus and the orator Lysias. And he is thought to be one of the *Θουριομάτεις* ridiculed in Clouds 832. His oath by the *goose*, *τὸν χήνα*, instead of by *Zeus*, *τὸν Ζῆνα*, was also, as Wieland observes, employed by Socrates and others.

524. *ᾧσπερ τοὺς μαινομένους*] As boys pelt the mad people in the streets. The persecution which birds undergo *ἐν τοῖς ἱεροῖς* is illustrated, as Bergler observes,

though not quite in the way here indicated, in the opening scene of the Ion. There, immediately after the prologue, young Ion is seen in the Temple of Delphi, threatening with bow and arrow the birds which are nearing its precincts.

527. *βρόχους κ.τ.λ.*] (1) *βρόχος*, a *noose*, such as is used by poachers nowadays to catch game or rabbits, the noose tightening as the captive tries to push through. (2) *Παγίς*, an ordinary spring-trap, a *springe*. In the *Batrachomyomachia*, line 116, to which Kock refers, it is described as a *ξύλινον ἔσλον*, *ἣν παγίδα καλείουσι, μὴν δ' ἑτέραν εἶουσιν*. (3) *ράβδος*, a *limed stick*. *ἔστι δὲ εἶδος δικτύου, ὃ χρίουσιν ἐλῆφ.*—Scholiast. The Scholiast tells us that another reading was *σταυροῦς*; and no doubt the trap was set by placing a limed twig, as a perch for the birds, horizontally, across the top of a stick planted in the ground.

ἔρκη, νεφέλας, δίκτυα, πηκτάς·
 εἶτα λαβόντες πωλοῦσ' ἀθρόους·
 οἱ δ' ὠνοῦνται βλιμάζοντες·
 530
 κοῦδ' οὖν, εἴπερ ταῦτα δοκεῖ δρᾶν,
 ὀπτησάμενοι παρέθενθ' ὑμᾶς,
 ἀλλ' ἐπικνώσιν τυρὸν, ἔλαιον,
 σίλφιον, ὄξος, καὶ τρίψαντες
 535
 κατάχυσμ' ἕτερον γλυκὺ καὶ λιπαρὸν,
 κἄπειτα κατεσκέδασαν θερμὸν
 τοῦτο καθ' ὑμῶν
 αὐτῶν, ὥσπερ κενεβρείων.

XO. πολὺ δὴ, πολὺ δὴ χαλεπωτάτους λόγους [ἀντ.
 ἤνεγκας ἀνθρωπ'. ὥς ἐδάκρυσά γ' ἐμῶν 540
 πατέρων κάκην, οἱ
 τάσδε τὰς τιμὰς προγόνων παραδόντων

(4) ἔρκος seems to have been a net fixed in a shrubbery in such a way that the birds flying into it cannot get out of it again. Towards the end of the Twenty-second Odyssey the wicked maidservants of Odysseus have nooses, βρόχους, adjusted round their necks, and are then strung up to a long rope so that their feet cannot touch the ground, and Homer likens them to a flock of doves or thrushes flying home to roost, and dashing into an ἔρκος which has been set in the bushes, ἐνὶ θάμνῳ. In his note on the passage Eustathius suggests that the ἔρκος was a rope from which were suspended a number of little nooses, but this is to press the details of the simile too far. Cf. also Bacchae 958. (5) νεφέλη, a net of very fine texture, supra 194; λεπτόμυτος

νεφέλη, Anthology, Satyrius Thyillus i. This is one of about a dozen epigrams in the Anthology which celebrate the three inventors of snares, Damis for quadrupeds, Figres for birds, and Cleitor for fishes. See also Athenaeus i. chap. 46, who says that the Homeric heroes set παγίδας καὶ νεφέλας for the doves and thrushes. (6) δίκτυον was used generally for any kind of snare; πάντα τὰ θηρευτικὰ πλέγματα δίκτυα καλοῖτ' ἄν, Pollux v. segm. 26; but strictly, as its name implies, it meant a casting-net. (7) πηκτὴ appears to have been a trap compacted of several pieces of wood, one of which, falling, imprisons the bird. It must however be remembered that most of these words are often used, generally, for traps of any kind.

529. ἀθρόους] We have heard how

And his lime-covered rods in the shrine of the Gods !
 Then he takes you, and sets you for sale in the lump ;
 And the customers, buying, come poking and prying
 And twitching and trying,
 To feel if your bodies are tender and plump.
 And if they decide on your flesh to sup
 They don't just roast you and serve you up.
 But over your bodies, as prone ye lie,
 They grate their cheese and their silphium too,
 And oil and vinegar add,
 Then a gravy, luscious and rich, they brew,
 And pour it in soft warm streams o'er you,
 As though ye were carrion noisome and dry.

CHOR. O man, 'tis indeed a most pitiful tale
 Thou hast brought to our ears ; and I can but bewail
 Our fathers' demerit,
 Who born such an Empire as this to inherit

they are persecuted, when alive ; we now come to the indignities they suffer after death. First, they are not even sold separately ; they are considered of less value than the smallest coin, and can only be sold in the lump, *οἱ σπίναι καθ' ἐπὶ τὸ τοῦβολοῦ* (infra 1079), *πέντε στρουθία ἀσσαρίων δύο* (St. Luke xii. 6). Next, the customers (*οἱ δὲ*, the *buyers*, understood after *πωλοῦσι* in the preceding line) poke and pinch them to feel if they are fat and tender. *βλιμάζειν*, says the Scholiast, *κυρίως τὸ τοῦ ὑπογαστρίου καὶ τοῦ στήθους ἀπτεσθαι, ὅπερ ἐποιοῦν οἱ τὰς θρῆνιδας ἀνούμενοι, οἷον εἰ θλιβομάζειν*. Finally, the purchasers will not condescend to eat them until their flesh is

smothered and disguised with sauces and condiments. In a subsequent scene we shall find Peisthetaerus himself engaged in dressing some birds for the table ; and he there employs precisely the condiments—the grated cheese, the grated silphium, and the rich and luscious sauce—against which he is here inveighing.

588. *κενεβρείων*] Ὡς τῶν θνησιμαίων κρεῶν ποικιλωτέρας ἀρτίσεως δεομένων.—Scholiast.

589. *πολὺ δὴ, πολὺ δὴ*] These words are perhaps borrowed, as Dindorf suggests, from Eur. *Alcestis* 442 *πολὺ δὴ, πολὺ δὴ γυναῖκ' ἀρίστην* ; a Play which is again drawn upon, infra 1244.

ἐπ' ἐμοῦ κατέλυσαν.

σὺ δέ μοι κατὰ δαίμονα καὶ τινα συντυχίαν
ἀγαθὴν ἦκεις ἐμοὶ σωτήρ.

545

ἀναθεὶς γὰρ ἐγὼ σοι

τὰ νεοττία κάμαντὸν οἰκίσω δῆ.

ἀλλ' ὃ τι χρὴ δρᾶν, σὺ δίδασκε παρῶν· ὥς ζῆν οὐκ ἄξιον ἡμῖν,
εἰ μὴ κομιούμεθα παντὶ τρόπῳ τὴν ἡμετέραν βασιλείαν.

ΠΕΙ. καὶ δὴ τοίνυν πρῶτα διδάσκω μίαν ὀρνίθων πόλιν εἶναι, 550

κάπειτα τὸν ἄερα πάντα κύκλῳ καὶ πᾶν τουτὶ τὸ μεταξὺ
περιτευχίζειν μεγάλαις πλίνθοις ὅπταις ὥσπερ Βαβυλῶνα.

ΕΤ. ὦ Κεβριόνη καὶ Πορφυρίων ὥς σμερδαλέον τὸ πῶλισμα.

ΠΕΙ. κάπειδ' αὖ τοῦτ' ἐπανεστήκη, τὴν ἀρχὴν τὸν Δ' ἀπαιτεῖν· 555

κᾶν μὲν μὴ φῆ μὴδ' ἐθελήσῃ μὴδ' εὐθὺς γνωσιμαχέσῃ,
ἱερὸν πόλεμον πρῶτ' αὐτῷ, καὶ τοῖσι θεοῖσιν ἀπειπεῖν

διὰ τῆς χώρας τῆς ὑμετέρας ἐστυκῶσι μὴ διαφοιτᾶν,
ὥσπερ πρότερον μοιχεύσοντες τὰς Ἀλκμήνας κατέβαινον

[καὶ τὰς Ἀλόπας καὶ τὰς Σεμέλας· ἦν περ δ' ἐπίωσ', ἐπιβάλλειν
σφραγιδ' αὐτοῖς ἐπὶ τὴν ψῶλην, ἵνα μὴ βινῶσ' ἔτ' ἐκείνας. 560]

ouch!

552. πλίνθοις ὅπταις] This is another reminiscence of Herodotus, who describes the building of Babylon in Book I, chaps. 178-81, and says of the wall-builders ἐλκύναντες πλίνθους ἱκανὰς, ὥπτησαν ἐν καμίνοισι. On hearing of this stupendous operation, Euelpidēs apostrophizes the Giants, who in legendary times had themselves attacked the Gods of Olympus. On that occasion, Porphyry was one of the most formidable assailants, see *infra* 1252. And although to us the name of Cebriones is known only as that of Hector's charioteer whom Patroclus slew, yet doubtless to Euelpidēs this also was the name of one of the Giants. ἐπίτηδες τῶν θεο-

μάχων ἐμνήσθη, says the Scholiast, ἐπεὶ καὶ αὐτοὶ θεομαχῆσουσι. Whether these names are selected, as the Scholiast also suggests, from their similarity to bird-names, seems much more doubtful.

555. γνωσιμαχέσῃ] Change his line of conduct, back out of his projects. The Greek grammarians—Hesychius, Moeris, Etymol. Magn. Grammarian in Bekker's Anecdota, Suidas, Moschopoulos—all explain the word by μετανοῆσαι or μεταβουλεύσασθαι. But most of them offer as an alternative the explanation which the Scholiast gives here, γρόττα ὅτι πρὸς κρείττους αὐτῷ ἡ μάχη, ἡσυχάσαι. And it must be acknowledged that both senses are equally suitable in almost all

Have lost it, have lost it, for me !
 But now thou art come, by good Fortune's decree,
 Our Saviour to be,
 And under thy charge, whatsoever befall,
 I will place my own self, and my nestlings, and all.

Now therefore do you tell us what we must do ; since life is not worth our retaining,
 Unless we be Lords of the world as before, our ancient dominion regaining.

PEI. Then first I propose that the Air ye enclose, and the space 'twixt the Earth and the sky,
 Encircling it all with a brick-built wall, like Babylon's, solid and high ;
 And there you must place the abode of your race, and make them one State, and one nation.

EU. O Porphyryon ! O Cebriones ! how stupendous the fortification !

PEI. When the wall is complete, send a messenger fleet, the empire from Zeus to reclaim.
 And if he deny, or be slow to comply, nor retreat in confusion and shame,
 Proclaim ye against him a Holy War, and announce that no longer below,
 On their lawless amours through these regions of yours, will the Gods be permitted to go.
 No more through the air, (to their Alopes fair, their Alcmenas, their Semeles wending)
 May they post in hot love, as of old, from above, for if ever you catch them descending,
 You will clap on their dissolute persons a seal, their evil designs to prevent !

the passages in which the word occurs ; Hdt. iii. 25, vii. 130, viii. 29 ; Eur. Heracleidae 706 ; Isocrates, Philippus 8. But it is difficult to see how this latter signification can be got out of the word *γνωσιμαχεῖν*, which seems literally to mean *to fight with*, and so to overcome and change, *one's preconceived opinion*, just as it is explained in Bekker's *Anecdota* τῇ ἤδη κεκυρωμένη γνώμη μάχεσθαι.

556. *ἱερὸν πόλεμον*] The phrase would be familiar to the audience. About thirty-five years before the date of this Comedy occurred the brief Holy War, for which the Scholiast refers to Thuc. i. 112. *Λακεδαιμόνιοι δὲ μετὰ ταῦτα*, says the

historian, τὸν ἱερὸν καλούμενον πόλεμον ἐστράτευσαν, καὶ κρατήσαντες τοῦ ἐν Δελφοῖς ἱεροῦ παρέδωκαν Δελφοῖς· καὶ αὐτοὶ ὕστερον Ἀθηναῖοι, ἀποχωρησάντων αὐτῶν, στρατεῖσαντες καὶ κρατήσαντες παρέδωκαν Φωκεῦσι. The more famous Holy War, in which Philip of Macedon intervened with such momentous results, arose from similar causes about sixty years after the exhibition of this Play.

558. *Ἀλκμήνας κ.τ.λ.*] These were women, loved by the gods. Alcmena bore Heracles, and Semele Dionysus, to Zeus. Alope bore Hippothoon to Poseidon. *διὰ τοῦ πληθυντικοῦ* (by using the plural) says the Scholiast, *ἠδὲξσε τὴν διαβολήν*.

τοῖς δ' ἀνθρώποις ὄρνιν ἕτερον πέμψαι κήρυκα κελεύω,
 ὡς ὀρνίθων βασιλευόντων θύειν ὄρνισι τὸ λοιπὸν,
 κάπειτα θεοῖς ὕστερον αὖθις· προσνείμασθαι δὲ πρεπόντως
 τοῖσι θεοῖσιν τῶν ὀρνίθων δς ἂν ἀρμόζῃ καθ' ἕκαστον·
 ἦν Ἀφροδίτῃ θύῃ, πυροὺς ὄρνιθι φαληρίδι θύειν·
 ἦν δὲ Ποσειδῶνί τις οἶν θύῃ, νήπτη πυροὺς καθαγίζειν·
 ἦν δ' Ἡρακλέει θύῃ τι, λάρφ ναστοὺς θύειν μελιτούττας·
 κὰν Διὶ θύῃ βασιλεῖ κρινὸν, βασιλεύς ἐστ' ὀρχίλος ὄρνις,
 ᾧ προτέρφ δεῖ τοῦ Διὸς αὐτοῦ σέρφον ἐνόρχην σφαγιαίνειν.

565

ΕΥ. ἦσθην σέρφφ σφαγιαζομένηφ. βροντάτω νῦν ὁ μέγας Ζάν. 570

ΧΟ. καὶ πῶς ἡμᾶς νομιοῦσι θεοὺς ἀνθρώποι κούχλ' κολιοῦς,
 οἱ πετόμεσθα πτέρυγας τ' ἔχομεν; ΠΕΙ. ληρεῖς· καὶ νῆ Δ' δ γ' Ἑρμῆς

565. φαληρίδι] Athenaeus (vii. 126) enumerating certain birds and fishes specially appropriated to certain deities, observes καὶ [οἰκείουσιν] Ἀφροδίτῃ φαληρίδι, ὡς Ἀριστοφάνης ἐν Ὀρνισι, κατὰ συνέμφασιν τοῦ φαλλοῦ, καὶ τὴν νήπτην δὲ καλουμένην Ποσειδῶνί τινες οἰκείουσιν. It is not likely that Aristophanes wrote πυροὺς in both this and the following line, but we cannot rectify the mistake, if any.

567. ναστοὺς θύειν μελιτούττας] To offer ναστοὺς by way of μελιτούττας; that is to say, large stuffed loaves for the smaller honey-cakes, regularly offered at solemnities. ναστοί, though containing honey, are not μελιτούτται, but are on this occasion to do duty as such, doubtless on account of their great size, to which many writers bear witness. Ναστός, ἄρτος ζυμίτης καλεῖται μέγας, ὥς φησι Πολέμαρχος καὶ Ἀρτεμίδωρος, Ath. iii. 76. (ἄρτος ζυμίτης was another name for the ναστός.) ναστός, ἄρτος μέγας ὁ ζυμίτης, Hesychius. ἄρτοι ζυμίται μεγάλοι, Xenophon, Anab.

vii. 8. 21. Diphilus (ap. Ath. x. 18) speaks of a ναστὸν Ἀστίωνος μείζονα, a comparison which is obviously intended to denote a great bulk, though who or what Astion was we do not know. The ναστός was in fact a huge conical white loaf, stuffed with almonds and raisins, and with that mixture of blood and other rich ingredients which was called καρύκη. ναστοὶ δὲ οἱ αὐτοὶ καὶ σακτοὶ (stuffed) καλοῦνται· κῶνος σὺν ἄσταφισι καὶ ἀμυγδαλαῖς, ἅπερ τριφθέντα καὶ μιχθέντα ὅπῃται δμα, Pollux vi. segm. 78. πλακοῦντος εἶδος ἔχων ἔνδον καρυκίας, Ath. xiv. 55. As it was a πλακοῦς (see also Heracleon in Ath. iii. 76; Etymol. Magn. Photius s.v. ναστός) it must have also contained honey. See the note on Eccl. 223. The ναστός is again mentioned in Plutus 1142; and some of its qualities—its size, its whiteness, and its fragrance—are described by the comic poet Nicostratus, in a passage preserved by Athenaeus iii. 76. Its name is derived ἀπὸ τοῦ νάσσεσθαι (crummed) ἀρτύμασιν ἢ τραγήμασί τισι, Ety-

And then let another ambassador-bird to men with this message be sent,
That the Birds being Sovereigns, to them must be paid all honour and worship divine,
And the Gods for the future to them be postponed. Now therefore assort and combine
Each God with a bird, whichever will best with his nature and attributes suit;
If to Queen Aphrodite a victim ye slay, first sacrifice grain to the coot;
If a sheep to Poseidon ye slay, to the duck let wheat as a victim be brought;
And a big honey-cake for the cormorant make, if ye offer to Heracles aught.
Bring a ram for King Zeus! But ye first must produce for our Kinglet, the gold-crested wren,
A masculine midge, full formed and entire, to be sacrificed duly by men.

EU. I am tickled and pleased with the sacrificed midge. Now thunder away, great Zan!

CHOR. But men, will they take us for Gods, and not daws,—do ye really believe that they can—
If they see us on wings flying idly about? PER. Don't say such ridiculous things!

mol. Magn.; because it was *πυκνός· μεστός· πλήρης· μή ἔχων ὑπόκουφόν τι*, Id. Hesychius, Photius, s.v. *ναστόν*.—The name *λάρος* included all the various gull tribes, and very probably extended to the *cormorant*. And anyhow it must be so translated in passages like the present, since with us the cormorant represents the idea of voracity just as the *λάρος* did with the Greeks: whilst *gull* with us is a mere synonym for *dupe*.

568. *βασιλεύς ἐστ' ὀρχίλος*] *The golden-crested wren is our Kinglet*. This little bird derived its Greek name *βασιλίσκος*, its Latin *Regulus*, and its English *Kinglet* from the well-known fable of Aesop. The assembled birds had agreed that whichever of them could fly the highest should be their King. The Eagle soared

far above the rest, but when he had attained the highest point to which he could by any possibility ascend, a little golden-crested wren which had nestled unperceived in his plumage, spread its tiny wings and flew up a few yards higher. Hence its claim to be King of the Birds; and hence its association here with Zeus, the King of the Gods.

570. *Ζάν*] This is the Doric form of *Ζήν*, from which the oblique cases *Ζηνός*, *Ζηνί*, *Ζήνα* are derived. It is found on Cretan coins, and St. Chrysostom (Hom. iii. in Titum? ad init.) tells us that it was engraved on the Cretan tomb of Zeus. *Οἱ Κρήτες*, he says, *τάφον ἔχουσι τοῦ Διός· "ἐνθα Ζάν κεῖται ὃν Δία κικλήσκουσιν."* 'Ο ποιητὴς οὖν φησί·

[*Κρήτες δεῖ ψεύσται*] καὶ γὰρ τάφον, ὃ ἀνα, σείο
Κρήτες ἐτεκτήναντο· σὺ δ' οὐ θάνες· ἐσσι γὰρ ἀλέ.

The words *βροντάω νῦν ὁ μέγας Ζάν* are of course intended as an expression of contempt; *καταφρονῶν αὐτοῦ φησὶ*, says

the Scholiast.

572. *Ἑρμῆς*] *Peisthetaerus* reminds them of four winged deities, *Hermes*,

πέταται θεὸς ὧν, πτέρυγας τε φορεῖ, καὶ ἄλλοι γε θεοὶ πάνυ πολλοί.

αὐτίκα Νίκη πέταται πτερύγοιν χρυσαῖν καὶ νῆ Δί' Ἔρως γε·

Ἴριν δέ γ' Ὀμηρος ἔφασκ' ἰκέλην εἶναι τρήρωνι πελείῃ. 575

ΕΥ. ὁ Ζεὺς δ' ἡμῖν οὐ βροντήσας πέμψει πτερόεντα κεραυνόν;

ΠΙΕΙ. ἦν δ' οὖν ὑμᾶς μὲν ὑπ' ἀγνοίας εἶναι νομίσωσι τὸ μηδὲν,
τούτους δὲ θεοὺς τοὺς ἐν Ὀλύμπῳ, τότε χρὴ στρούθων νέφος ἄρθεν
καὶ σπερμολόγων ἐκ τῶν ἀγρῶν τὸ σπέρμ' αὐτῶν ἀνακάψαι·
καῖπειτ' αὐτοῖς ἡ Δημήτηρ πυροὺς πεινώσι μετρεῖται. 580

Victory, Eros, and Iris. ὑπόπτερός ἐστι, says Apollo, in Lucian's Seventh Dialogue of the Gods, speaking of the son of Maia.—Victory was at this time regularly represented with wings. Bergler refers to some lines of Aristophon, preserved

by Athenaeus, xiii. chap. 14, where it is said that Love wrought such mischief in heaven, that the Gods expelled him to earth, and, cutting off his wings that he might not fly up again, gave them to Victory to wear—

ἀποκόψαντες αὐτοῦ τὰ πτερά,
ἵνα μὴ πέτηται πρὸς τὸν οὐρανὸν πάλιν,
δεῦρ' αὐτὸν ἐφυγάδευσαν ὥς ἡμᾶς κάτω,
τὰς δὲ πτέρυγας αἷς εἶχε, τῇ Νίκῃ φορεῖν
ἔδωκαν.

And to Ulpian on Demosthenes (against Timocrates 138) who, explaining the words οἱ τὰ ἀκρωτήρια τῆς Νίκης περικόψαντες, observes ἀκρωτήρια λέγει, οἷον αἱ τὰ πτερά· οὕτω γὰρ γράφεται ἡ Νίκη. See Dobson's Demosthenes vi. 270. The Temple of Νίκη Ἁπτερος at Athens was quite exceptional. "The difference in the mode by which Sparta and Athens respectively expressed the same feeling with respect to this deity, is characteristic of both. To secure the permanence of her favour the Spartans *chained* their Victory to her shrine; the Athenians relieved theirs of her wings," Wordsworth's Athens and Attica, chap. xiv.—Ἔρως seems always to have been re-

presented as a little winged child. See the pretty tale told by Philetas in the Pastorals of Longus (ii. 3-5) of the little winged boy whom he saw flitting about amongst the myrtles and pomegranate-trees, and who at last sprang up like a young nightingale from spray to spray of the myrtle, till he reached the top, and was out of sight in an instant. The lovers who hear the story perceive that there is no way of baffling Love. "He is so small, we cannot catch him; he has wings, we cannot escape him." πῶς ἂν τις αὐτὸ λάθῃ; μικρὸν ἐστὶ, καὶ φεύγεται. καὶ πῶς ἂν τις αὐτὸ φύγοι; πτερά ἔχει, καὶ καταλήψεται. "Know you not," says one in the Ethiopics of Heliodorus, iv. 2,

Why Hermes, and lots of the deities too, go flying about upon wings.

There is Victory, bold on her pinions of gold ; and then, by the Powers, there is Love ;
And Iris, says Homer, shoots straight through the skies, with the ease of a terrified dove.

EU. And the thunderbolt flies upon wings, I surmise : what if Zeus upon us let it fall ?

PEI. But suppose that mankind, being stupid and blind, should account you as nothing at all,
And still in the Gods of Olympus believe—why then, like a cloud, shall a swarm
Of sparrows and rooks settle down on their stooks, and devour all the seed in the farm.
Demeter may fill them with grain, if she will, when hungry and pinched they entreat her.

ὅτι τὸν Ἑρώτα πετεροῦσιν οἱ γράφοντες, τὸ εὐκίνητον τῶν ὑπ' αὐτοῦ κεκρατημένων αἰνεττόμενοι ;—Iris is in Homer the "golden-winged" χρυσόπτερος, Iliad viii. 398, xi. 185, Hymn to Demeter 815, and goes, flying, to carry the messages of Zeus, Iliad xv. 172. And see the following note.

575. Ἴρις] In Iliad v. 778 it is said of Hera and Athene, αἱ δὲ βάτην τρήρωσι πελειάσιν ἰσμαθ' ὁμοίαι. And in the Homeric Hymn to Apollo 114 it is said of Iris and Eileithyia, βὰν δὲ ποσὶ, τρήρωσι πελειάσιν ἰσμαθ' ὁμοίαι. In neither case is there any notion of wings. Some would change Ἴρις into Ἥραν here ; but this would be a very undesirable alteration. Hera does not fly on wings, Iris does ; see the preceding note. It is hardly possible that the poet should have included the Queen of Heaven in this group of secondary deities, without a hint of her superior dignity. And it is hardly possible that he should not have included Iris, the winged messenger of the Iliad, to whose wings, when she appears in a later scene, there is such a very pointed reference (1176, 1198, 1229, &c.), that it seems like an

allusion to the present passage.

576. πτερόεντα κεραυνόν] *A winged thunderbolt*. Cf. infra 1714. In describing the final victory of Zeus, by means of the newly invented thunderbolts, after his long conflict with the older Gods (see the note on 469 supra) Hesiod says,

οἱ δὲ κεραυνοὶ
ἱεταρ' ἄμα βροντῇ τε καὶ ἀστεροπῇ ποτίοντο.
ΤΗΛΟΓ. 690.

579. σπερμολόγων] *Σπερμολόγος* is not now a generic name, as it was supra 232 ; it is here the specific name of the *Rook*. ὄνομα ὀρνέων, says the Scholiast, δὲ ἐκ τοῦ ὀρύττειν τὰ σπέρματα καὶ ἐσθίειν οὕτως ἐκλήθη.

580. μετρίως] *When the people are famishing, let Demeter dole them out wheat by measure*. The language of Peisthetaerus alludes to the doles of wheat so frequently promised by the demagogues to the Athenian populace, see the note on 11 supra. The criticism of Euelpides implies that such distributions were more lavishly promised than made ; see Wasps 715–8 and the note there.

- ΕΥ. οὐκ ἐβελήσει μὰ Δί', ἀλλ' ὄψει προφάσεις αὐτὴν παρέχουσιν. —
 ΠΕΙ. οἱ δ' αὖ κόρακες τῶν ζευγαρίων, οἷσιν τὴν γῆν καταροῦσιν,
 καὶ τῶν προβάτων τοὺς ὀφθαλμοὺς ἐκκοψάντων ἐπὶ πείρᾳ.
 εἴθ' ὃ γ' Ἀπόλλων ἱατρός γ' ὦν ἰάσθω· μισθοφορεῖ δέ.
 ΕΥ. μὴ πρίν γ' ἂν ἐγὼ τὸ βοιδαρίω τῶμ' ἄποδῶμαι. 585
 ΠΕΙ. ἦν δ' ἡγῶνται σὲ θεὸν σὲ βίον σὲ δὲ γῆν σὲ Κρόνον σὲ Ποσειδῶ,
 ἀγάθ' αὐτοῖσιν πάντα παρέσται. ΧΟ. λέγε δὴ μοι τῶν ἀγαθῶν ἔν.
 ΠΕΙ. πρῶτα μὲν αὐτῶν τὰς οἰνάνθας οἱ πάρνοπες οὐ κατέδονται,
 ἀλλὰ γλαυκῶν λόχος εἷς αὐτοὺς καὶ κερχνηδων ἐπιτρίψει.
 εἴθ' οἱ κνῖπες καὶ ψῆνες ἀεὶ τὰς συκᾶς οὐ κατέδονται, 590
 ἀλλ' ἀναλέξει πάντας καθαρῶς αὐτοὺς ἀγέλη μία κιχλῶν.

583. ἐπὶ πείρᾳ] As a *test*, he means, of the power of the Birds, and the powerlessness of the Gods. The Birds will carry off the farmer's grain; will the Gods (through Demeter, the Divine grain-giver) replenish his stores? The Birds will peck out the eyes of his sheep and his oxen; will the Gods (through Apollo, the Divine Physician) restore their eyesight? No. Demeter will make excuses; Apollo will do nothing, unless he is well paid for it. As a result of this experiment, mankind will discover who are their rightful sovereigns, and whom it is most for their interest to worship and conciliate.

584. μισθοφορεῖ δέ] Ὁ δὲ ἀντὶ τοῦ γάρ. ἐπεὶ Λαομέδοντα τῆς τειχοδομίας μισθὸν ἤτησεν.—Scholiast. No doubt δέ is often used, if not precisely in the sense of γάρ, yet to introduce an argument confirming a statement made on other grounds; "and indeed he *does* work for hire." But it does not seem to me, though the Scholiast is followed by all the Commentators, to have that meaning here.

The suggestion that the Gods might help to repair the damage done by the Birds requires to be negated or modified in each case. With respect to Demeter, this negative is supplied by Euelpides; with respect to Apollo, Peisthetaerus himself qualifies the suggestion by adding "But if he does, you will have to pay for it." Laomedon refused to pay Apollo and Poseidon their hire, and was punished accordingly. See Horace, Odes iii. 3. 21.

590. κνῖπες καὶ ψῆνες] The κνῖπες (otherwise σκνῖπες) appear to have been small ants (Aristotle, De Sensu 5) which attack the wood of the fig-tree. κνῖπες· ζωύφια τῶν ξυλοφάγων, Hesychius. The ψῆνες are little gall-flies, which perforate, and lay their eggs in, the ripening fig. Modern entomologists give to gall-flies in general the name *Cynips* (κνίψ), and to those which attack the fig the name *Cynips Psenes* (Linnaeus, Syst. Nat. 241. 17). It seems probable that the Birds would not be doing the gardeners a good turn by destroying the ψῆνες; for many think that this perforating process

- Eu. O no, for by Zeus, she will make some excuse; that is always the way with Demeter.
- PEI. And truly the ravens shall pluck out the eyes of the oxen that work in the plough,
Of the flocks and the herds, as a proof that the Birds are the Masters and Potentates now.
Apollo the leech, if his aid they beseech, may cure them; but then they must pay!
- Eu. Nay but hold, nay but hold, nor begin till I've sold my two little oxen I pray.
- PEI. But when once to esteem you as God, and as Life, and as Cronos and Earth they've begun,
And as noble Poseidon, what joys shall be theirs! CHOR. Will you kindly inform me of one?
- PEI. The delicate tendrils and bloom of the vine no more shall the locusts molest,
One gallant brigade of the kestrels and owls shall rid them at once of the pest.
No more shall the mite and the gall-making blight the fruit of the fig-tree devour;
Of thrushes one troop on their armies shall swoop, and clear them all off in an hour.

both ripens the fig more speedily and also makes it less liable to drop from the tree. "Wild figs," says Aristotle (H. A. v. 26. 8), "breed what are called ψῆνες. This at first is a little grub, but when its skin bursts, it flies away, leaving the skin behind. And it burrows into the wild figs, and prevents their dropping off. Wherefore farmers tie wild figs to cultivated figs, and plant the two sorts of trees in close proximity." And as to this, see Hdt. i. 193. Theophrastus, Hist. Plant. ii. 8. 1, gives a similar account; but adds Κνίμες ὅταν ἐν ταῖς συκαῖς γίνωνται κατεσθίουσι τοὺς ψῆνας. And he prescribes, as a remedy for this barbarous conduct, that crabs should be hung up by the fruit, as more tempting to the appetite of the κνίμες. "In hot climates the fig-tree produces two crops of fruit, and the peasants in the isles of the Archipelago, where the fig-tree abounds, bring branches of wild fig-trees in the spring, which they spread over those that are cultivated. These wild branches serve as a vehicle to a pro-

digious number of small insects of the genus called *Cynips*, which perforate the figs in order to make a nest for their eggs; and the wound they inflict accelerates the ripening of the fig nearly three weeks, thus leaving time for the second crop to come to maturity in due season." *Conversations on Vegetable Physiology*, vol. ii. p. 42, quoted in Professor Kidd's treatise "On the Physical Condition of Man," p. 224. Others, however, are of a different opinion. "Whether the operations of the *Cynips Psenes* be of that advantage in fertilizing the fig, which the cultivators of that fruit in the East have long supposed, is doubted by Hasselquist and Olivier, both competent observers who have been on the spot," Kirby and Spence's *Entomology*, i. 295. *Peisthetaerus* obviously thought their operations were injurious to the fruit. The thrush is not mentioned by Aristotle among the σκυμποφάγα (H. A. viii. 5. 4. Cf. Id. ix. 9. 2): but it is well known to be a devourer of both insects and fruit.

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PEI. Are they seeking to know when a voyage to go? The Birds shall give answers to guide them.

Now stick to the land, there's a tempest at hand! Now sail! and good luck shall betide them.

EU. A galley for me; I am off to the sea! No longer with you will I stay.

PEI. The treasures of silver long since in the earth by their forefathers hidden away

To men ye shall show, for the secret ye know. How often a man will declare,

There is no one who knows where my treasures repose, if it be not a bird of the air.

EU. My galley may go; I will buy me a hoe, and dig for the crock and the casket.

CHOR. But Health, I opine, is a blessing divine; can we give it to men if they ask it?

PEI. If they've plenty of wealth, they'll have plenty of health; ye may rest quite assured that they will.

Did you ever hear tell of a man that was well, when faring remarkably ill?

CHOR. Long life 'tis Olympus alone can bestow; so can men live as long as before?

Must they die in their youth? PEI. Die? No! why in truth their lives by three hundred or more

verbial reference to "a bird of the air," doubtless derived from Ecclesiastes x.
as the channel for communications for 20:
which we cannot otherwise account, is

Curse not the king, no, not in thy thought;
And curse not the rich in thy bedchamber;
For a bird of the air shall carry the voice,
And that which hath wings shall tell the matter.

602. ὑδρίας] 'Εν ὑδρίαῖς γὰρ ἔκειντο οἱ
θησαυροί.—Scholiast. ὑδρία, which in
strictness is a "waterpot," here means
a crock containing hidden treasure,
the *argenti seria* of Persius, the *urna*
argenti of Horace, the *aula auri* of

Plautus in the *Aulularia*.

605. κακῶς πράττων] *Doing ill; when*
he is badly off. See 134 supra. Bergler
refers to some lines in the *Creusa* of
Sophocles, part of a longer fragment
preserved by Stobaeus (*Florileg.* xci. 28):

εἰσὶ δ' οἵτινες
αἰνοῦσιν ἀνοσον ἀνδρ'· ἐμοὶ δ' οὐδαὶς δοκεῖ
εἶναι, πένης ὦν, ἀνοσος, ἀλλ' αἰὲν νοσεῖν.

- ἔτι προσθήσουσ' ὄρνιθες ἔτη. ΧΟ. παρὰ τοῦ; ΠΕΙ. παρ' ὅτου; παρ' ἑαυτῶ
οὐκ οἶσθ' ὅτι πέντ' ἀνδρῶν γενεὰς ζῶει λακέρυζα κορώνη;
ΕΥ. αἰβοῖ ὡς πολλῶ κρείττους οὗτοι τοῦ Διὸς ἡμῖν βασιλεύειν. 610
ΠΕΙ. οὐ γὰρ πολλῶ;
πρῶτον μὲν γ' οὐχὶ νεὼς ἡμᾶς
οἰκοδομεῖν δεῖ λιθίνους αὐτοῖς,
οὐδὲ θυρῶσαι χρυσαῖσι θύραις,
ἀλλ' ὑπὸ θάμνοισ καὶ πρινιδίοις 615
οἰκήσουσιν, τοῖς δ' αὖ σεμνοῖς
τῶν ὄρνιθων δένδρον ἐλαίας
ὁ νεὼς ἔσται· κούκ ἐς Δελφούς
οὔδ' εἰς Ἀμμων' ἐλθόντες ἐκεῖ
θύσομεν, ἀλλ' ἐν ταῖσιν κομάροις 620
καὶ τοῖς κοτῖνοις στάντες ἔχοντες
κριθὰς, πυροῦς, εὐξόμεθ' αὐτοῖς
ἀνατείνοντες τῷ χεῖρ' ἀγαθῶν
διδόναι τι μέρος· καὶ ταῦθ' ἡμῖν
παραχρήμ' ἔσται 625
πυροῦς ὀλίγους προβαλοῦσιν.

ΧΟ. ὦ φίλτατ' ἐμοὶ πολὺ πρεσβυτῶν ἐξ ἐχθίστου μεταπίπτων,

609. λακέρυζα κορώνη] Peisthetaerus ken's note) professes to calculate the ages of birds and beasts with a precision is referring, as the Scholiast observes, to the oft-quoted lines in which Hesiod unattainable by modern science, (Fragm. 50, Gaisford; where see Ruhn-

ἐννέα τοὶ ζῶει γενεὰς λακέρυζα κορώνη
ἀνδρῶν ἡβώντων· ἑλαφος δὲ τε τετρακόρανος·
τρῆς δ' ἐλάφους ὁ κόραξ γηράσκειται· αὐτὰρ ὁ φοῖνιξ
ἐννέα τοὺς κόρακας· δέκα δ' ἡμεῖς τοὺς φοῖνικας
νύμφαι εὐπλόκαμοι, κούραι Διὸς αἰγιόχοιο.

The lines are preserved by Plutarch in his treatise *De Oraculorum Defectu*. We see that, according to Hesiod, the crow lives nine (and not merely, as Aristophanes, whether from forgetfulness, or from the necessities of metre here says, five), and the raven 108, generations of men. The Birds were

New years ye will lengthen. CHOR. Why, whence will they come? PEI. From your own inexhaustible store.

What! dost thou not know that the noisy-tongued crow lives five generations of men?

EU. O fie! it is plain they are fitter to reign than the Gods; let us have them again.

PEI.

Ay fitter by far!

No need for their sakes to erect and adorn

Great temples of marble with portals of gold.

Enough for the birds on the brake and the thorn

And the evergreen oak their receptions to hold.

Or if any are noble, and courtly, and fine,

The tree of the olive will serve for their shrine.

No need, when a blessing we seek, to repair

To Delphi or Ammon, and sacrifice there;

We will under an olive or arbutus stand

With a present of barley and wheat,

And piously lifting our heart and our hand

The birds for a boon we'll entreat,

And the boon shall be ours, and our suit we shall gain

At the cost of a few little handfuls of grain.

CHOR. I thought thee at first of my foemen the worst; and lo, I have found thee the wisest

therefore in possession of an abundant supply of surplus years, wherewith to provide for the wants of their worshippers.

618. *εἰς Δελφοῦς*] *Ἐνθα τὰ μαντεῖά εἰσιν, ἐν μὲν Δελφοῖς τὰ τοῦ Ἀπόλλωνος, ἐν δὲ Λίβυσι τὰ τοῦ Ἀμμωνος.*—Scholiast. Cf. infra 716. And as to the oracles of Ammon in Libya, see Hdt. i. 46, ii. 55.

623. *ἀνατείνοντες τῷ χεῖρ'*] In the attitude of prayer; Homer's *εὐχετο, χεῖρ' ὀρέγων εἰς οὐρανὸν ἀστερόεντα*; Virgil's "*duplices tendens ad sidera palmas.*" "*Multi ad deos manus*

tollere," says Pliny (Ep. vi. 20) in his description of the great eruption of Vesuvius; and the phrase is of constant occurrence. So in Christian writers: "I would that men pray in every place," says St. Paul, "lifting up holy hands," 1 Tim. ii. 8. *σφόδρα πιστεύομεν*, says St. Chrysostom, asking for the prayers of his hearers, *ἀν ἰθελήσῃτε πάντες ὁμοθυμαδὸν τὰς χεῖρας ἐκτείνειν πρὸς τὸν θεὸν ὑπὲρ τῆς ἡμετέρας σμικρότητος, ὅτι πάντα κατορθώσιντε.* Hom. iv. in 2 Thess. (533 D). Cf. Id. xviii. in Eph. (128 E), xi. in Philipp. (281 B).

οὐκ ἔστιν ὅπως ἂν ἐγὼ ποθ' ἐκὼν τῆς σῆς γνώμης ἔτ' ἀφείμην.
 ἐπαυχήσας δὲ τοῖσι σοῖς λόγοις
 ἐπηπείλησα καὶ κατώμοσα, 630
 ἦν σὺ παρ' ἐμὲ θέμενος
 δμόφρονας λόγους δικαίους
 ἀδόλους ὁσίους
 ἐπὶ θεοῦς ἴης, ἐμοὶ
 φρονῶν ξυνφθὰ, μὴ πολὺν χρόνον 635
 θεοὺς ἔτι σκῆπτρα τάμα τρίψειν.
 ἀλλ' ὅσα μὲν δεῖ ρώμῃ πράττειν, ἐπὶ ταῦτα τεταξόμεθ' ἡμεῖς·
 ὅσα δὲ γνώμῃ δεῖ βουλευεῖν, ἐπὶ σοὶ τάδε πάντ' ἀνάκειται.

ΕΠ. καὶ μὴν μὰ τὸν Δί' οὐχὶ νυστάζειν ἔτι
 ὦρα 'στὶν ἡμῖν οὐδὲ μελλονικιᾶν, 640
 ἀλλ' ὡς τάχιστα δεῖ τι δρᾶν· πρῶτον δέ τοι
 εἰσέλθετ' ἐς νεοττιάν γε τὴν ἐμὴν
 καὶ τάμα κάρφῃ καὶ τὰ παρόντα φρύγανα,
 καὶ τοῦνομ' ἡμῖν φράσατον. ΠΕΙ. ἀλλὰ ῥάδιον.
 ἐμοὶ μὲν ὄνομα Πεισθέταιρος. ΕΠ. τῷ δὲ τί;
 ΠΕΙ. Εὐελπίδης Κριῶθεν. ΕΠ. ἀλλὰ χαίρετον 645

629. ἐπαυχήσας] ἀντὶ τοῦ μεγαλοφρονή-
 σαις διὰ τῶν σῶν λόγων.—Scholiast. The
 expression παρ' ἐμὲ θέμενος λόγους is
 thought to be an imitation of a mili-
 tary phrase, παρ' ἐμὲ θέμενος ὄπλα.

633. δικαίους ἀδόλους] This is the
 ordinary language of treaties. Dindorf
 refers to Thuc. v. 18, 23, 47, and to
 Lysistrata 169. The expression ξυνφθὰ
 φρονεῖν occurs in Sozomen, H. E. iv. 12.

637. ρώμῃ . . . γνώμῃ] Agathon uses
 the same jingle, γνώμῃ δὲ κρείσσων ἐστὶν
 ἢ ρώμῃ χειρῶν, and seems, for the mere
 purpose of using it, to have borrowed
 and altered a line of Sophocles, γνώμαι
 πλεον κρατοῦσιν ἢ σθένος χειρῶν, Stobaeus,
 Florileg. liv. 3. 4. It occurs again in
 the epigram on Demosthenes given in
 his Life by Plutarch,

εἴπερ ἴσην ρώμην γνώμῃ, Δημόσθενες, εἶχες,
 οὔ ποτ' ἂν Ἑλλήνων ἦρξεν Ἀρης Μακεδόν.

640. μελλονικιᾶν] The word is coined
 in reference to the doubts and hesitation

which Nicias expressed, and the dila-
 tory tactics which he pursued, on the

And best of my friends, and our nation intends to do whatsoe'er thou advisest.

A spirit so lofty and rare
 Thy words have within me excited,
 That I lift up my soul, and I swear
 That if Thou wilt with Me be united
 In bonds that are holy and true
 And honest and just and sincere,
 If our hearts are attuned to one song,
 We will march on the Gods without fear;
 The sceptre—MY sceptre, MY due,—
 They shall not be handling it long!

So all that by muscle and strength can be done, we Birds will assuredly do;
 But whatever by prudence and skill must be won, we leave altogether to you.

HOOP. Aye and, by Zeus, the time is over now
 For drowsy nods and Nicias-hesitations.
 We must be up and doing! And do you,
 Or e'er we start, visit this nest of mine,
 My bits of things, my little sticks and straws;
 And tell me what your names are. PRI. That's soon done.
 My name is Peisthetaerus. HOOP. And your friend's?
 PRI. Euelpides of Crio. HOOP. Well ye are both

question of despatching an expedition to Sicily. They are detailed at some length by Thucydides vi. 8-25; and Bergler calls attention to a statement made in the last-mentioned chapter, *παρελθὼν τις τῶν Ἀθηναίων καὶ παρακαλέσας τὸν Νικίαν, οὐκ ἔφη χρήναι προφασίζεσθαι οὐδὲ διαμέλλειν*. There can be no *direct* allusion, as Plutarch supposed (Nicias, chap. 8), to the hesitation he exhibited about the expedition to Sphacteria, for that was nearly eleven years before, and would no longer be fresh in the

public memory. The Hoopoe will not have *his* expedition delayed by any dilatory hesitation, as the Sicilian expedition had been, in the preceding year, by the hesitation of Nicias.

642. *εἰσελθεῖν*] ὁ ἔποψ παρακελεύεται αὐτοῖς εἰς τὴν νησιὶν εἰσελθεῖν ἵνα αὐτῶν ἀποστάντων σχοίη καιρὸν ἡ Παράβασις.—Scholiast. Here follows a little exchange of courtesies, such as we may suppose were usual in the case of an Athenian host ushering in his visitors.

645. *Κριῶθεν*] That is, of the deme

ἄμφω. ΠΕΙ. δεχόμεθα. ΕΠ. δεῦρο τοῖνυν εἵσιτον.

ΠΕΙ. ἴωμεν· εἰσηγοῦ σὺ λαβὼν ἡμᾶς. ΕΠ. ἴθι.

ΠΕΙ. ἀτὰρ, τὸ δεῖνα, δευρ' ἐπανάκρουσαι πάλιν.

φέρ' ἴδω, φράσον νῶν, πῶς ἐγὼ τε χούτοσσι

ξυνεσόμεθ' ὑμῖν πετομένοις οὐ πετομένῳ;

650

ΕΠ. καλῶς. ΠΕΙ. δρα νυν, ὥς ἐν Αἰσώπου λόγοις

ἐστὶν λεγόμενον δὴ τι, τὴν ἀλώπεχ', ὥς

φλαύρως ἐκοινώνησεν αἰετῷ ποτέ.

ΕΠ. μηδὲν φοβηθῆς· ἔστι γάρ τι ρίζιον,

ὃ διατραγόντ' ἔσεσθον ἐπτερωμένῳ.

655

ΠΕΙ. οὕτω μὲν εἰσώμεν. ἄγε δὴ Ξανθία

καὶ Μανόδωρε λαμβάνετε τὰ στρώματα.

ΧΟ. οὗτος σὲ καλῶ, σὲ καλῶ. ΕΠ. τί καλεῖς; ΧΟ. τούτους μὲν ἄγων μετὰ σαυτοῦ ἀρίστισον εὐ· τὴν δ' ἡδυμελὴ ξύμφωνον ἀηδόνα Μούσαις

Κριῶα, which belonged to the tribe Antiochia; Hesychius, s. v. Κριῶθεν, Photius and Harpocration, s. v. Κριωεύς. Apparently we are to consider Euelpides as a resident at Halimus, supra 496, but a burgher of Crioa.

648. τὸ δεῖνα] *What was it?* The ejaculation of a speaker forgetting, or pretending to forget, what he was about to say. See the notes on Wasps 524, and Peace 268. ἐπανάκρουσαι, *retrace your steps*, literally of rowers, *back water*. καὶ νῦν δὲ τὸ πάλιν ἐπὶ τοῦ ὀπίσω, says the Scholiast, referring to line 2.

651. ἐν Αἰσώπου λόγοις] "Οτι σαφῶς ἀντίθεσαν Αἰσώπῳ τοὺς λόγους, καὶ τοῦτον τὸν παρὰ τῇ 'Αρχιλόχῳ λεγόμενον, καίτοι πρεσβυτέρῳ ὄντι.—Scholiast. The story of "the Eagle and the Fox" now stands first in the collection of Aesop's fables. An Eagle and a Fox had sworn firm

friendship together, and determined to establish their homes as close as they could to each other. The Eagle built her eyry in a lofty tree; the Fox littered in a brake at its foot. But one day, in the absence of the Fox, the Eagle, wanting food for herself and her nestlings, swooped down upon the Fox's cubs, and bore them up aloft to her eyry, where they furnished a dainty meal for both eagle and eaglets. When the Fox returned, and found that her litter had been devoured, she was in despair, not only for the loss of her cubs, but also for her own inability to avenge their fate; *χρυσία γὰρ οὖσα, πτεινὸν διώκειν ἡδυνάται*. So she could only stand afar off, and call down curses on her treacherous friend. But such treachery was not allowed to pass unpunished. Soon afterwards the Eagle carried off from an altar some

Heartily welcome. PEI. Thank you. HOOP. Come ye in.

PEI. Aye come we in ; you, please, precede us. HOOP. Come.

PEI. But—dear ! what was it ? step you back a moment. +

O yes,—but tell us, how can he and I

Consort with you, we wingless and you winged ?

HOOP. Why, very well. PEI. Nay but in Aesop's fables

There's something, mind you, told about the fox

How ill it fared, consorting with an eagle.

HOOP. O never fear ; for there's a little root

Which when ye have eaten, ye will both be winged.

PEI. That being so, we'll enter. Xanthias there,

And Manodorus, bring along the traps.

CHOR. O stay, and O stay ! HOOP. Why what ails you to-day ? CHOR. Take the gentlemen in, and regale them, we say ;

But O for the nightingale peerless in song, who chants in the choir of the Muses her lay ;

pieces of sacrificial meat to which a burning brand was attached. The brand set fire to the nest ; the eaglets tumbled to the ground ; and the Fox had the satisfaction of eating them before the very eyes of the Eagle. The moral is that they who deal treacherously with a friend, though the friend may be powerless to requite them, yet cannot escape the righteous judgment of God. Such is the fable, as told by Aesop. But the Scholiast is quite right. It is but a prose version of a poetic fable by Archilochus ; in which the Eagle represented Lycambes, faithlessly breaking off his daughter's engagement to the Poet. Archilochus, like the Fox, was powerless to resent the wrong, and could only call down the vengeance of Heaven to punish the wrong-doer. See Huschke's *Dissertatio de Fabulis Archi-*

lochi, prefixed to De Furia's edition of Aesop's Fables.

652. τὴν ἀλώπεχ'] This is the independent accusative, representing the nominative to the verb in the succeeding limb of the sentence. "There is something said in Aesop's Fables, ὡς ἡ ἀλώπεξ ἐκοινώνησεν." Cf. *infra* 1269, and see the notes on 167 and 483 *supra*.

654. ῥίζιον] *A little root*: perhaps with a reference to that other little plant, equally potent and efficacious, which the Gods call *Moly*.

656. οὗτω] *On this assurance ; On the strength of this information* ; cf. *infra* 1503. The Scholiast's ἐπὶ ταύταις ταῖς ξυνθήκαις is perhaps a little too strong. As to Xanthias and Manodorus, see the note on the first line of the Play.

659. σύμφωνον ἀρμόνα Μούσαις] *Who sings in concert with the Muses*. The

- κατάλειψ' ἡμῖν δεῦρ' ἐκβίβασας, ἵνα παίσωμεν μετ' ἐκείνης. 660
- ΠΕΙ. ὦ τοῦτο μέντοι νῆ Δί' αὐτοῖσιν πιθοῦ
ἐκβίβασον ἐκ τοῦ βουτόμου τούρνιθιον.
- ΕΥ. ἐκβίβασον αὐτοῦ πρὸς θεῶν αὐτὴν, ἵνα
καὶ νῶ θεασώμεσθα τὴν ἀηδὸνα.
- ΕΠ. ἀλλ' εἰ δοκεῖ σφῶν, ταῦτα χρὴ δρᾶν. ἡ Πρόκνη 665
ἐκβαίνει, καὶ σαυτὴν ἐπιδείκνυ τοῖς ξένοις.
- ΠΕΙ. ὦ Ζεῦ πολυτίμηθ' ὥς καλὸν τούρνιθιον,
ὥς δ' ἀπαλὸν, ὥς δὲ λευκόν. ΕΥ. ἀρά γ' οἶσθ' ὅτι
ἐγὼ διαμηρίζοιμ' ἂν αὐτὴν ἡδέως;
- ΠΕΙ. ὅσον δ' ἔχει τὸν χρυσὸν, ὥσπερ παρθένος. 670
- ΕΥ. ἐγὼ μὲν αὐτὴν κἂν φιλήσαι μοι δοκῶ.
- ΠΕΙ. ἀλλ' ὦ κακόδαιμον ῥύγχος ὀβελίσκοιν ἔχει.
- ΕΥ. ἀλλ' ὥσπερ ῥὸν νῆ Δί' ἀπολέψαντα χρὴ
ἀπὸ τῆς κεφαλῆς τὸ λέμμα κἄθ' οὕτω φιλεῖν.

idea is the same as that in the Serenade supra 215-22. For when the nightingale's song ascends to Heaven, Apollo strikes the lyre; and when Apollo strikes the lyre, the Muses join in the heavenly concert. See the note on 218 supra; and see infra 737-52. The translation *Musis aequiparandam*, which is accepted by all the Commentators, does not give the full force of the phrase. The expression παίσωμεν μετ' ἐκείνης is interpreted by the Scholiast ἵνα συγχορεύσωμεν αὐτῇ; "that we may deliver the Parabasis to her accompaniment."

662. βουτόμου] *The Flowering rush*. φυτάριον παραπλήσιον καλάμῳ δ' ἐσθίουσιν οἱ βόες. Φυτάριον παραποτάμιον.—Scholiast. We must suppose that the little spinney, wherein the nightingale lay hidden, was fringed about with rushes.

I think that αὐτοῦ in the following line also means "out of the βουτόμου," the preposition ἐκ, though permissible, being superfluous, after ἐκβίβασον. The Scholiast however explains it by αὐτόθι, ἐν τῷ θεάτρῳ, and so all the Commentators; but that would require δεῦρο as in 660.

665. ἡ Πρόκνη] See the note on 16 supra. Aristophanes appears to have obtained for this Comedy, in addition to the ordinary theatrical musicians, the services of some very remarkable and favourite αὐλητῆς who alone could draw from his αὐλὸς the thrilling notes which might represent the nightingale's song. He enters, wearing a nightingale's head and wings, but otherwise clad in a girl's rich costume, such as would befit the Athenian

Our sweetest and best, fetch her out of the nest, and leave her awhile with the Chorus to play.

- PEI. O do, by Zeus, grant them this one request ;
Fetch out the little warbler from the reeds.
- EU. Yes, fetch her out by all the Gods, that so
We too may gaze upon the nightingale.
- HOOP. Well if you wish it, so we'll have it. Procne,
Come hither, dear, and let the strangers see you.
- PEI. Zeus, what a darling lovely little bird !
How fair, and tender ! EU. O the little love,
Wouldn't I like to be her mate this instant !
- PEI. And O the gold she is wearing, like a girl.
- EU. Upon my word, I've half a mind to kiss her !
- PEI. Kiss her, you fool ! Her beak's a pair of spits.
- EU. But I would treat her like an egg, and strip
The egg-shell from her poll, and kiss her so.

princess who became the wife of Tereus, though in truth little adapted to "the sober-suited songstress of the grove" as Thomson calls the nightingale. The Scholiast indeed says 'Ἑταιρίδιον πρόσσεισι, τὰ ἄλλα μὲν κεκαλλωπισμένον, τὴν δὲ κεφαλὴν ὄρνιθος ἔχον ὡς ἀηδόνας, but only men could tread the Athenian stage.

669. διαμηρίζουμ'] Συνοουσιάζαμι. — Scholiast. This objectionable word must have been considered for some reason or other as specially calculated to raise a laugh at this particular moment, for it occurs three times (here, and in lines 706 and 1254) in this one Comedy and nowhere else at all.

670. χρυσὸν, ὥσπερ παρθένος] As to the golden ornaments worn by maidens in old times, Beck refers to Iliad ii. 872, where it is said of the Carian leader,

that "bedizened with gold, like a girl, to the battle of heroes he hied" (Way), and to the παρθένου χρυσοφόρος δειρὴ of Eur. Hec. 150, and Porson's note there. See also Ach. 258; Lysist. 1190-4.

672. ῥύγχος δβελίσκου] A beak consisting of two little spits; that is, of two sharp mandibles. The nightingale of course was furnished with a beak, like all the other birds.

674. οὕτω φιλῆν] Οὕτω means "when the mask is removed" or (to use the metaphor of Euphides) "when the shell is peeled off." It must not be translated "like this," as if Euphides were suiting the action to the word. It is impossible that he should have taken off the bird's head which constituted the actor's mask.

ΕΠ. ἴωμεν. ΠΕΙ. ἡγοῦ δὴ σὺ νῦν τύχαγαθῇ.

675

ΧΟ. ὦ φίλῃ, ὦ ξουθῇ,
 ὦ φίλτατον ὀρνέων,
 πάντων ξύννομε τῶν ἐμῶν
 ὕμνων, ξύντροφ' ἀηδοί,
 ἡλθες, ἡλθες, ὤφθης,
 ἡδὺν φθόγγον ἐμοὶ φέρουσ'.
 ἀλλ' ὦ καλλιβόαν κρέκουσ'
 αὐλὸν φθέγμασιν ἡρινοῖς,
 ἀρχου τῶν ἀναπαίστων.

680

675. *τύχαγαθῇ*] ἴωμεν ἀγαθῇ τύχῃ, says Cleinias in the opening scene of Plato's *Laws*. With this common form of good omen the Hoopoe and his two guests enter the Hoopoe's home; the rock is closed; and the last complete Parabasis which has reached us immediately begins. There are indeed but four in all; those of the *Acharnians*, the *Knights*, the *Wasps*, and the *Birds*. A complete Parabasis consists of seven parts, viz. (1) the *Commation*, (2) the *Parabasis Proper*, (3) the *Pnigos*, (4) the *Strophe*, (5) the *Epirrhema*, (6) the *Antistrophe*, and (7) the *Antepirrhema*.

676-84. *THE COMMATION*. This little introductory ode is addressed to the nightingale, and therefore the flute-accompaniment must have been played not by herself but by the ordinary theatrical flute-player. Indeed the sweet melody of her *καλλιβόας αὐλός* is specially invoked for the "anapaests," the long Aristophanic lines which form the *Parabasis Proper*. *καλλιβόας* was an epithet peculiar to the *αὐλός*, Simo-

nides (*Fragm.* 115 *Gaisford*, 46 *Bergk*), *Soph. Trach.* 640; and apparently it designated some special kind of *αὐλός*, to which the term *πολύχορδος* could be applied by *Simonides*—ὁ καλλιβόας πολύχορδος αὐλός—and the verb *κρέκειν*, which properly means to strike the lyre with the plectrum, by *Aristophanes* in the present passage. *Pliny* sums up his discussion on the notes of the nightingale by saying, "breviter, omnia tam parvulis in faucibus, quae exquisitis tibiae tormentis ars hominum excogitavit," x. 43. *ξουθῇ*, the *tautonym* one, seems to have become almost a recognized name of the nightingale; and if the word was ever used to express *sound*, I believe that it was only in consequence of its identification with the most musical of the birds. *ξουθός* and *ξανθός* correspond very nearly with the Latin *fulvus* and *flavus* respectively.

683. *φθέγμασιν ἡρινοῖς*] One Scholiast says *παρόσον τῷ ἔαρι ἐν τῇ Ἀττικῇ φαίνοντα ἀηδόνες*. And another *ὅτι τῷ ἔαρι ἐν ἄστει τελοῦσι τὰ Διονύσια*. Probably the two

HOOP. Come, go we in. PBI. Lead on, and luck go with us.

CHOR. O darling ! O tawny-throat !
 Love, whom I love the best,
 Dearer than all the rest,
 Playmate and partner in
 All my soft lays,
 Thou art come ! Thou art come !
 Thou hast dawned on my gaze,
 I have heard thy sweet note,
 Nightingale ! Nightingale !

Thou from thy flute Softly-sounding canst bring
 Music to suit With our songs of the Spring :

 Begin then I pray
 Our own anapaestic address to essay.

ideas are combined. For the former see the Scholiast on Soph. *Electra* 147, who cites (1) a line of Sappho ἦρος ἄγγελος, ἡμερόφανος ἀηδὼν, to which Kock also refers, and (2) *Odyssey* xix. 519 ἀηδὼν Καλὸν αἰδῆσιν ἔπος νέον ἱσταμένοιο. For the latter compare *Clouds* 311 ἥρι τ' ἐπερχομένη Βρομία χάρις.

684. ἀρχὸν τῶν ἀναπαίστων] No doubt the *Parabasis* was delivered with the accompaniment of the flute ; just as in the *Odyssey* *Phemius* and *Demodocus* accompanied their recitations with the music of the lyre. It is true that even in the case of these Homeric bards it is generally supposed that they did not employ the lyre during the recitation itself, but merely struck a few chords by way of prelude, and to give the note to the recitation. See *Rowbotham's History of Music*, chap. v. ad init. But in my opinion this is opposed to the

plain words of Homer. To take one example. When *Odysseus* was seen to be weeping at the tale which the bard was reciting (*δεῖδός δειδε*), *Alcinous* directs the bard to hush the thrilling lyre (*σχεθέτω φόρμιγγα λυγρίαν*), for the tale he is reciting (*δεῖδει*) distresses the stranger, *Od.* viii. 521, 537-8. To hush the lyre and to stop the recital are in the *Odyssey*, as in Scott's "*Lay of the Last Minstrel*," one and the same thing. Not that any definite *tune* would be employed ; the Master's hand, sweeping the chords, would draw forth notes consonant to the feelings which the recitation was calculated to excite, feelings of military ardour, or sorrow, or pity, or fear. In the British Museum there is a large amphora belonging to the best period of Greek art, whereon is delineated a bard in the act of singing or reciting,—the words *ᾄδῃ ποτ' ἐν*

ἀγε δὴ φύσιν ἄνδρες ἀμαυρόβιοι, φύλλων γενεᾷ προσόμοιοι, 685
 ὀλιγοδρανέες, πλάσματα πηλοῦ, σκιοειδέα φύλ' ἀμενηνὰ,
 ἀπτήνες, ἐφημέριοι, ταλαοὶ βροτοὶ, ἄνδρες εἰκελόνηιροι,
 πρόσχετε τὸν νοῦν τοῖς ἀθανάτοις ἡμῖν, τοῖς αἰὲν ἐοῦσιν,
 τοῖς αἰθερίοις, τοῖσιν ἀγήρως, τοῖς ἀφθιτα μηδομένοισιν,
 ἵν' ἀκούσαντες πάντα παρ' ἡμῶν ὀρθῶς περὶ τῶν μετεώρων, 690
 φύσιν οἰωνῶν, γένεσίν τε θεῶν, ποταμῶν τ', Ἑρέβους τε, Χάους τε,
 εἰδότες ὀρθῶς, παρ' ἐμοῦ Προδίκῳ κλάειν εἴπητέ τ' ὁ λοιπόν.

Tirynth are seen proceeding out of his mouth,—and on the other side an αὐλητής is playing on his αὐλός, probably as an accompaniment to the recitation. However it is not absolutely certain that the two figures are connected.

685-722. THE PARABASIS PROPER. In every preceding Parabasis which has reached us, the Poet takes the opportunity of dilating on his own extraordinary merits. Here the Birds take the opportunity of dilating on theirs. They glorify themselves, first for their high antiquity and exalted lineage, and then for the great benefits which, even in their present fallen condition, they are accustomed to bestow upon mankind. Peisthetaerus had told them, *supra* 469 seqq., that they were more ancient than the Gods, and even than Earth itself. They then professed entire ignorance of the fact, *τοῦτ' ἂν Δ' οὐκ ἐπεύσμεν*: whereas now (such inconsistencies were allowed to Hellenic dramatists) they suddenly come out with a complete ready-made cosmogony, based upon that which was generally received on the authority of Hesiod, but with interpolations of their own, designed to show the exact period at which the Birds

made their first appearance in the universe. It is frequently said that this is a *caricature* of the ancient cosmogonies, but I can see no trace of any caricature. Aristophanes employs the Hesiodic and other cosmogonies here, just as he employed the Fables of Aesop *supra* 471, for his own comic purposes, to build up the theory that the sceptre belonged to the Birds by right of primogeniture; but with no idea of satire or ridicule.

685. ἀμαυρόβιοι] *Living in dim obscurity*. A sportsman, returning amongst the shadows of hedgerows and trees in the dusk of a short winter day, and observing, far above him, the homing rooks, still lit up by the glory of the departing Sun, can understand how to *them* mankind may well seem ἀμαυρόβιοι, passing an obscure existence on the surface of "this dull, darkling globe." The last three words of the line allude, as the Scholiast remarks, to the well-known simile of Homer in the sixth Iliad. *As the leaves of the forest, so also are the generations of men. The wind scattereth the leaves to the ground; then Spring cometh, and the tree putteth forth new leaves. So is it with the generations of men. One passeth away, and another succeedeth.*

Ye men who are dimly existing below, who perish and fade as the leaf,
 Pale, weebegone, shadowlike, spiritless folk, life feeble and wingless and brief,
 Frail castings in clay, who are gone in a day, like a dream full of sorrow and sighing,
 Come listen with care to the Birds of the air, the ageless, the deathless, who flying
 In the joy and the freshness of Ether, are wont to muse upon wisdom undying.
 We will tell you of things transcendental; of Springs and of Rivers the mighty upheaval;
 The nature of Birds; and the birth of the Gods: and of Chaos and Darkness primeval.
 When this ye shall know, let old Prodicus go, and be hanged without hope of reprieve.

686. *ὀλιγοδρανίης κ.τ.λ.*] In this and the following line Aristophanes strings together a series of epithets and phrases descriptive of the fleeting life and feeble powers of man; and Mr. Cary and others have illustrated them by numerous passages brought together from ancient authors. It will be sufficient to cite a few of the most interesting. The expressions *ὀλιγοδρανίης* and *εἰκελόνειροι* may be due to Aesch. Prometheus 558, where the Chorus speak of the *ὀλιγοδρανίαν ἄκικυν*, the *nerveless feebleness of man*, *ισόνειρον*, which is no better than a dream. We may illustrate *πλάσματα* *πηλοῦ* by referring to a much later Prometheus, viz. Lucian's Dialogue of that name, where Hephaestus, about to fasten him to the Caucasus, speaks of men as *πλάσματα αὐτοῦ* (1), and Prometheus asks what harm he has done, *εἰ ἐκ πηλοῦ ζῶα πεποίηκα, καὶ τὸ τίως ἀκίνητον εἰς κίνησιν ἤγαγον*; (13). For in Lucian the very creation of man is one of the offences laid to his charge. That men were mere shadows (*σκιοειδέα*) was a constant reflection with the ancient Poets. *σκιάς ὄναι ἀνθρώπος*, says Pindar, in the closing stanza of the eighth Pythian. "I perceive," says Odysseus in

Soph. Ajax, "that we men are no better than a *κούφην σκιάν*." "Man is like to vanity," says the Psalmist, "his days are as a shadow that passeth away."

688. *ἀθανάτοις . . . ἀγήραῖς*] *ἀθάνατος καὶ ἀγήραος*, Hesiod, Theog. 305. So *ἀθάνατος καὶ ἀγήραος*, Iliad viii. 539, xvii. 444. With *τοῖς ἀφθίτα μηδομένοις* compare Hesiod's *Ζεὺς ἀφθίτα μήδεα εἰδώς*, Theogony 544, 549, 560. The phrase is also Homeric, but throughout this Parabasis the Poet is generally following Hesiod.

691. *γένεσιν ποταμῶν*] They are not referring to the geological facts which produced the Rivers, as the translation might lead an unwary reader to suppose. They mean the actual pedigree of the Rivers, considered as divine beings, or of River-nymphs. To *this γένεσις ποταμῶν* Hesiod devotes a section of his Theogony, commencing *Τηθὺς δ' Ὀκεανῷ ποταμοὺς τέκε δινήμεντας, Νεῖλόν τ', Ἀλφειὸν τε, καὶ Ἑριδανὸν βαθυδίνην*, κ.τ.λ., Theog. 337-70.

692. *Προδίκη*] This is the famous sophist, Prodicus of Ceos, of whom Aristophanes speaks with respect in Clouds 861. Nor do I think that he means to do otherwise here. When

Χάος ἦν καὶ Νύξ Ἐρεβός τε μέλαν πρῶτον καὶ Τάρταρος εὐρύς,
 γῇ δ' οὐδ' ἀήρ οὐδ' οὐρανός ἦν· Ἐρέβους δ' ἐν ἀπείροσι κόλποις
 τίκτει πρῶτιστον ὑπηνέμιον Νύξ ἡ μελανόπτερος φῶν, 695
 ἐξ οὗ (περιτελλομέναις ὥραις) ἔβλασθεν Ἐρως ὁ ποθεινός,
 στίλβων νῶτον πτερύγοιν χρυσαῖν, εἰκὼς ἀνεμώκεσι δίναις.
 αὐτός Χάει ἡρδέντι μιγείν νυχίφ κατὰ Τάρταρον εὐρὺν
 ἐνεόττευσεν γένος ἡμέτερον, καὶ πρῶτον ἀνήγαγεν ἐς φῶς. 699
 πρότερον δ' οὐκ ἦν γένος ἀθανάτων, πρὶν Ἐρως ξυνέμιξεν ἅπαντα·
 ξυμμιγνυμένων δ' ἐτέρων ἐτέροις γένετ' οὐρανός, ὠκεανός τε,
 καὶ γῆ, πάντων τε θεῶν μακάρων γένος ἀφθιτον. ὦδε μὲν ἐσμεν

we, say the Chorus, have revealed the real truth about these matters, you may bid the wisest of your teachers go and be hanged.

693. Χάος ἦν] Here begins the Aristophanic Cosmogony, based, as already observed, on that of Hesiod. *There was Chaos at first*, sang Hesiod, *and next, Earth with her ample breast, and murky Tartarus, Τάρταρά τ' ἠρόεσσα, and Love the fairest of the Immortal Gods. And of Chaos were born Erebus (Darkness), and sable Night. And Night, commingling with Erebus, bare to him Ether* (see infra 1193) *and Day*. The Poet had just been asking the Muses to tell him how the Gods and the Earth came into being, and the Rivers, and the limitless surging sea, and the shining stars, and the great sky over all. Theogony 108-25. *Τάρταρος εὐρύς* is another Hesiodic phrase, Theogony 868.

695. φῶν ὑπηνέμιον] This musical combination of syllables (forming half an heroic pentameter) is exactly represented in the English tongue by the vulgar and ugly little spondee *wind-egg*. An φῶν ὑπηνέμιον is an egg laid by the

female bird when separate from the male (δίχα συνουσίας καὶ μίξεως, as the Scholiast here says), and therefore, except in this Cosmogony, destitute of the principle of life. The name implies that as nothing had access to the bird except the winds, about which so many scandalous stories were told (as in the cases of Boreas and Oreithyia, Zephyr and Podarge, and the like), the paternity of the egg must be attributed to them; and Ἐρως merely betrayed his paternity, when he was born εἰκὼς ἀνεμώκεσι δίναις; he was like to the winds which begat him. In Romeo and Juliet he is the "wind-swift" Cupid.

696. ἔβλασθεν Ἐρως] This story of Eros "blossoming" from an egg has no counterpart in Hesiod. We must seek its origin, as Beck observes, in the old Orphic legends, which taught that from a mystic egg, representing the undeveloped universe, sprang Φάνης, the prototype of Ἐρως, the creator of all things, χρυσεῖαις πτερύγεσσι φορέυμενος ἔνθα καὶ ἔνθα. From the same source comes the ἀπείροσι κόλποις (in the Orphic

THERE WAS Chaos at first, and Darkness, and Night, and Tartarus vasty and dismal ;
 But the Earth was not there, nor the Sky, nor the Air, till at length in the bosom abysmal
 Of Darkness an egg, from the whirlwind conceived, was laid by the sable-plumed Night.
 And out of that egg, as the Seasons revolved, sprang Love, the entrancing, the bright,
 Love brilliant and bold with his pinions of gold, like a whirlwind, refulgent and sparkling !
 Love hatched us, commingling in Tartarus wide, with Chaos, the murky, the darkling,
 And brought us above, as the firstlings of love, and first to the light we ascended.
 There was never a race of Immortals at all till Love had the universe blended ;
 Then all things commingling together in love, there arose the fair Earth, and the Sky,
 And the limitless Sea ; and the race of the Gods, the Blessed, who never shall die.

hymns ἀναιρεσίης ὑπὸ κόλποις) mentioned two lines above. Beck also refers to the interesting discussion of this theory in Dr. Cudworth's "Intellectual System," i. chap. 3, and Bentley's Epistle to Mill

ad init. See also Lobeck's Aglaophamus, Book II. Part ii, chap. 5, sect. 3-6. Mr. Cary adds the following lines and note from the "Botanic Garden" of Erasmus Darwin.

Thus when the egg of Night, on Chaos hurled,
 Burst, and disclosed the cradle of the world ;
 First from the gaping shell refulgent sprung
 Immortal Love, his bow celestial strung ;—
 O'er the wide waste his gaudy wings unfold,
 Beam his soft smiles, and wave his curls of gold ;
 With silver darts he pierced the kindling frame,
 And lit with torch divine the everliving flame.

"From having observed the gradual evolution of the young animal or plant from its egg or seed, and afterwards its successive advances to its more perfect state or maturity, philosophers of all ages seem to have imagined that the great world itself had likewise its infancy and its gradual progress to maturity ; this seems to have given origin to the very ancient and sublime allegory of Eros, or Divine Love, producing the world from the egg of Night, as it floated in Chaos." The expression περι-

τελλομένης ὥρας occurs in Oed. Tyr. 156.

698. Χάει ἡερόεντι] I readily accept Hermann's emendation of the MS. δι Χάει περιέεντι, not merely on account of its intrinsic probability, but also because the Parabasis is throughout saturated with Hesiodic phraseology, and ἡερόεντα is the epithet which Hesiod constantly applies to these primeval phantasms, Theog. 119, 653, 658, 682, 721, 729, 736, and 807. Moreover, if Chaos also had been winged,

πολὺ πρεσβύτατοι πάντων μακάρων. ἡμεῖς δ' ὥς ἐσμὲν Ἐρωτος
 πολλοῖς δῆλον· πετόμεσθ' αὖτε γὰρ καὶ τοῖσιν ἐρῶσι σύνεσμεν·
 πολλοὺς δὲ καλοὺς ἀποωμοκόβτας παῖδας πρὸς ¹⁰τέρμασιν ὥρας 705
 διὰ τὴν ἰσχὺν τὴν ἡμετέραν διεμήρισαν ἄνδρες ἐρασταί,
 ὁ μὲν ὄρνυγα δοὺς, ὁ δὲ πορφυρίων', ὁ δὲ χῆν', ὁ δὲ Περσικὸν ὄρνιν.
 πάντα δὲ θνητοῖς ἐστὶν ἀφ' ἡμῶν τῶν ὀρνίθων τὰ μέγιστα.
 πρῶτα μὲν ὥρας φαίνομεν ἡμεῖς ἦρος, χειμῶνος, ὁπώρας·
 σπείρειν μὲν, ὅταν γέρανος κρώζουσ' ἐς τὴν Λιβύην μεταχωρῇ· 710
 καὶ πηδάλιον τότε ναυκλήρῳ φράζει κρεμάσαντι καθεύδειν,
 εἶτα δ' Ὀρέστη χλαῖναν ὑφαίνειν, ἵνα μὴ ῥιγῶν ἀποδύῃ.

the possession of wings would not have proved the Birds to be the children of Eros, *infra* 704. ἀνήγαγεν ἐς φῶς in the next line is another Hesiodic phrase, *Theog.* 625.

708. πρεσβύτατοι] The superlative seems used for the comparative, the genitives πάντων μακάρων meaning here, as in the preceding line, "all the blessed Gods." See the note on *Frogs* 762. The next four lines and a half are the weakest part of the *Parabasis*, in logic as well as in taste. For if the gift of a goose or a quail might win over a lover, so also might the gift of a racehorse or a pack

of hounds (*Plutus* 157) or other valuable bribe. There was nothing special to connect a bird with success in love.

710. γέρανος] We have finished the *Cosmogony*, but we have not left *Hesiod* behind us. His "*Theogony*" indeed is of no further use, but we still need the assistance of his other great poem, the "*Works and Days*," to show us the practical utility of the birds to mankind. That the emigration of the cranes gives the signal for the autumnal ploughing and sowing is a precept which *Hesiod* endeavours emphatically to impress on the farmer.

Heed thou well, when afar thou hearest the voice of the crane
 Clanging aloft from the Clouds, as the season returneth again,
 Giving the signal for ploughing, foretelling the winter and rain.

Works and Days 448.

Homer, at the commencement of the third *Iliad*, draws a splendid simile from the same emigration, though of course he deduces no lesson from it for the benefit of the husbandman. He

is contrasting the manner in which the Trojans and the Achaeans respectively marched to the onset. The Trojans, he says, rushed forward with clangour like that of the birds,

When afar through the heaven cometh pealing before them the cry of the cranes,
 As they flee from the wintertide storms, and the measureless-deluging rains, . . .

So we than the Blessed are older by far ; and abundance of proof is existing
 That we are the children of Love, for we fly, unfortunate lovers assisting.
 And many a man who has found, to his cost, that his powers of persuasion have failed,
 And his loves have abjured him for ever, again by the power of the Birds has prevailed ;
 For the gift of a quail, or a Porphyry rail, or a Persian, or goose, will regain them.
 And the chiefest of blessings ye mortals enjoy, by the help of the Birds ye obtain them.
 'Tis from us that the signs of the Seasons in turn, Spring, Winter, and Autumn are known.
 When to Libya the crane flies clanging again, it is time for the seed to be sown,
 And the skipper may hang up his rudder awhile, and sleep after all his exertions,
 And Orestes may weave him a wrap to be warm when he's out on his thievish excursions.

But silently marched the Achaians, breathing the battle-mood's breath,
 Steadfastly minded to stand by their war-fellows unto the death.—WAR.

711. *πηδάλιον*] Here we have Hesiod again. Ere the wintry gales commence, he says, draw up your boat on the beach, *πηδάλιον δ' εὐεργέεις ὑπὲρ καπνοῦ κρεμάσασθαι*, Works and Days 629. And at the commencement of the poem he says that if the Gods had not hidden away man's food, so that they cannot obtain it without constant toil, we might have gotten a year's food in a single day, *αἰψὶ καὶ πηδάλιον μὲν ὑπὲρ καπνοῦ καταθεῖο*, Id. 45. The Scholiast refers to these lines of Hesiod, and to those translated in the preceding note.

712. *Ὀρέστη*] To the two warnings of Hesiod, Aristophanes adds a third of his own ; though even this may be merely a comic adaptation of the older poet's advice to put on, at the approach of winter, *χλαῖνάν τε μαλακὴν καὶ θερμίδεοντα* (*full-length*) *χιτῶνα*, Works and Days 537. But if so, Aristophanes converts it into a warning to Orestes, the noted highwayman, who is mentioned again *infra* 1491, to provide a woollen wrapper for

his warmth and comfort when out thieving in the winter nights. For this is, I think, what the passage means. The interpretation of Hemsterhuys (who translated the Play into Latin), though generally accepted, is by no means satisfactory ; *praeterea Oresti ut laenam contexant, ne homines, cum alget, vestibus spoliet*. For who are to weave the woollen garment ? And is it supposed that the highwayman stole only because he was cold ? If so, he would have been content with one successful haul, instead of being a perpetual terror to travellers. It seems to me that the crane is supposed to be sending different warnings to different people : *φράζειν νηυκλήρω* to remind the skipper of one thing ; *φράζειν Ὀρέστη* (Aesch. Eum. 593) to remind Orestes of another. The use of the active, *ὀφθαίνειν*, is not inconsistent with this interpretation. I may add that this line seems fatal to the theory recently advanced by Müller Strübing, Van Leeuwen, and others,

ἱκτῖνος δ' αὖ μετὰ ταῦτα φανείς ἐτέραν ὄραν ἀποφαίνει,
 ἡνίκα πεκτεῖν ὄρα προβάτων πόκον ἡρινόν· εἴτα χελιδών,
 715 ὅτε χρὴ χλαῖναν πωλεῖν ἤδη καὶ ληδάριον τι πρίασθαι.
 ἐσμὲν δ' ὑμῖν Ἀμμων, Δελφοὶ, Δωδώνη, Φοῖβος Ἀπόλλων.
 ἐλθόντες γὰρ πρῶτον ἐπ' ὄρνεις οὕτω πρὸς ἅπαντα τρέπεσθε,
 πρὸς τ' ἐμπορίαν, καὶ πρὸς βιότου κτῆσιν, καὶ πρὸς γάμον ἀνδρός.
 720 ὄρνιν τε νομίζετε πάνθ' ὅσα περ περὶ μαντείας διακρίνει·
 φήμη γ' ὑμῖν ὄρνις ἐστὶ, πταρμόν τ' ὄρνιθα καλεῖτε,

supported though it is by very able and ingenious arguments, that Orestes was not a genuine highwayman, but an eccentric young aristocrat, who robbed for fun.

713. ἱκτῖνος] Ἐν Ἑλλάδι καιρῷ ἔαρος φαίνεται ἱκτῖνος, ὅτε κουρεύεται τὰ θρέμματα.—Scholiast. See supra 499, and the note there. This is no doubt the fact, though modern observers do not seem to have noticed its appearance in Greece at that time. But it winters in North-western Africa (Dresser v. 647); and therefore its migration to Southern Europe would naturally take place in the early spring. As to the swallow, see the first note in the Commentary on the Thesmophoriasusae.

715. ληδάριον] θερίστριον ἢ εὐτελές ἱμάτιον θερινόν, Scholiast, Suidas. And to much the same effect Hesychius, s. vv. λήδιον and ληίδιον. We know nothing of the ληδάριον except that it was a thin summer ἱμάτιον, and of course much lighter than the χλαῖνα. The idea of its being a εὐτελές ἱμάτιον is probably derived from 915 infra.

716. Φοῖβος Ἀπόλλων] He has mentioned the Temple of Apollo as well as those of Ammon and Zeus; why then

does he proceed to mention also Apollo himself? I suppose it is because Apollo had much to do with divinations and auguries generally, matters which are concerned with the daily life of men, and are not specially connected with the Temple of Delphi.

719. ὄρνιν] The remainder of the Parabasis is based upon the fact that to the Greeks the words ὄρνις and οἰωνός signified any omen, though entirely unconnected with birds. Thus in the twelfth Iliad, Hector declares that he will pay no attention οἰωνοῖσι τανυπτερίγεσσι; fly where they will, he will take no omen from *them*; and then utters the memorable sentiment, εἰς οἰωνός ἀριστος, ἀμύνεσθαι περὶ πάτρης. He can use no other word than οἰωνός for the omen which he contrasts with οἰωνοῖσι. So in Knights 28 οἰωνός, and in Plutus 63 ὄρνις, is used of an omen with which birds have no sort of connexion.

720. φήμη κ.τ.λ.] In this and the following line Aristophanes brings together six examples of the rule mentioned in the preceding note. A φήμη is not always distinguishable from a φωνή, but it frequently involves the idea of divine agency, a premonition,

Then cometh the kite, with its hovering flight, of the advent of Spring to tell,
 And the Spring sheep-shearing begins; and next, your woollen attire you sell,
 And buy you a lighter and daintier garb, when you note the return of the swallow.
 Thus your Ammon, Dodona, and Delphi are we; we are also your Phoebus Apollo.
 For whatever you do, if a trade you pursue, or goods in the market are buying,
 Or the wedding attend of a neighbour and friend, first you look to the Birds and their flying.
 And whene'er you of omen or augury speak, 'tis a bird you are always repeating;
 A Rumour's a bird, and a sneeze is a bird, and so is a word or a meeting,

a sign sent by the Gods. Thus in *Odyssey* xx. 100-21 Odysseus, as the morning breaks which is to witness the destruction of the suitors, prays to Zeus to grant him a sign, *ρέας*, from without, and a *φήμη* from within, the Palace. Thereupon comes a crash of thunder from without; and, within, a poor woman, worn out with grinding corn for the suitors, *ἔπος φάτο, σῆμα δνακτι*. She recognizes that the thunder is a sign to somebody (*ρέας τερφ*), and prays, for her own part, that this may be the last time she will have to grind corn for the suitors. Then the hero's heart was filled with joy, both at the *κληροδόνι* (= *φήμη*) and at the thunder of Zeus. Again a *φήμη* was a divinely-sent Rumour (whence my translation), such as that which suddenly ran through the Hellenic army as it advanced one late afternoon in September B.C. 479 to attack the Persian camp at Mycale, and inspired them with an immediate conviction, which proved to be true, that on that very morning, in Boeotia, the home army had won the great victory of Plataea, *Hdt.* ix. 100, 101. See an excellent note by Mr. Grote in the forty-second chapter of his *History*.

And see *Hdt.* ix. 91.—The idea that some significance was to be attached to a sneeze, *πταρμός*, has been so widely entertained, that it need not here be illustrated at any length. It is accounted a lucky omen by Homer (*Od.* xvii. 541), Xenophon (*Anab.* iii. 2. 9), and many others. From a rather feeble epigram of Ammian (his fifteenth in the *Anthology*) and from Petronius (chap. 98) we may infer that at the date of the early Roman empire it was customary to salute a sneezer with such words as *Zeū σωσον*. And this custom has come down to modern times, and is known all over the world. Boccaccio in "Il Sabbatino" says that if you marry, you will at all events have somebody to say *Dio te aiuti!* when you sneeze: and Molière has a similar remark in the second scene of his "Sganarelle." For one well-known example in our own country, see Squire Hazelden's speech at the end of the third book of Lytton's "My Novel." The like salutation is made in Germany. In the *Arabian Nights* (Night 363) the "broken-backed schoolmaster" says that when he sneezed, all his boys stood up, and exclaimed "God have mercy

ξύμβολον δρνιν, φωνήν δρνιν, θεράποντ' δρνιν, δνον δρνιν.
 ἄρ' οὐ φανερώς ἡμεῖς ὑμῖν ἐσμέν μαντεῖος Ἀπὸλλων;

ἦν οὖν ἡμᾶς νομίσητε θεοὺς,
 ἔξετε χρῆσθαι μάντεσι-μούσαις
 ἦρως ἐν ὥραις, χεიმῶνι, θέρει,

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upon our teacher." And a similar custom still prevails amongst Jews, Hindoos, and Mahometans.—ξύμβολος (or ξύμβολον), a *chance meeting*, συμβόλους ἐποίουν τοὺς πρῶτα συνκιντῶντας.—Scholiast. So Aesch. Prom. 495 ἐνοδίους τε συμβόλους, a passage which may with advantage be compared with the present. See Bp. Blomfield's Glossary there. In the first chapter of his Memorabilia, Xenophon says that Socrates did not differ from those ὅσοι μαντικὴν νομίζοντες οἰωνοῖς τε χρῶνται, καὶ φήμαις, καὶ συμβόλοις καὶ θυσίαις. οὗτοί τε γὰρ ὑπολαμβάνουσιν, οὐ τοὺς ἱρνίθας οὐδὲ τοὺς ἀπαντῶντας εἶναι τὰ συμφέροντα τοῖς μαντευσμένοις, ἀλλὰ τοὺς θεοὺς διὰ τούτων αὐτὰ σημαίνειν, where ἀπαντῶντας is an explanation of the preceding συμβόλοις. See also Aelian, V. H. ii. 31.—φωνή was any mere casual utterance. For examples see Aesch. Agamemnon 1631; Soph. Electra 668; Hdt. viii. 114; Xen. Anab. i. 8. 17, &c.—It is plain that an omen might be drawn from anybody or anything; and I suspect that the allusion to a θεράπων and an ὄνος is merely a comic winding-up of the various objects which might be considered "birds." The Scholiast, however, tells a story about an expert in divination who was consulted as to whether a sick person would recover. Just then a donkey tumbled down, and

got up again; and a bystander said βλέπε πῶς ὄνος ὦν (equivalent, as Bothe pointed out, to ὁ νοσῶν) ἀνέστη. Thereupon the expert said ὁ νοσῶν ἀναστήσεται, and so he did. It is as if the sick man's name was Howitt, and the bystander said of the donkey, "Lo, *how it* got up again!" This is really an example of a φωνή. I had marked for quotation a passage of St. Chrysostom, to which I now find that Dobree has already referred. The Preacher has been citing from Plato's Timaeus 22 B Ἕλληνες αἰεὶ παῖδες and giving various instances of their childish superstitions; κἂν ὄνος ἀνακράξη, he says, κἂν ἀλεκτρυὼν, κἂν πτάρη τις, κἂν ὄτιον, πάντα ὑποπτεύουσιν, Hom. xii in Eph. (94 D). This may seem a more plausible explanation than the Scholiast's, of the manner in which an ὄνος might become an ὄρνις.

723-36. THE ΠΝΙΓΟΣ or MACRON. We have seen what benefits the Birds even now confer upon man. We are next to see what far greater benefits they will bestow, if they are once installed as the only real divinities. As to two of the promised blessings, πλουθυγία and γάλα ὀρνίθων, see Wasps 677 and 508 and the notes there. πλουθυγία is mentioned again in Knights 1091, and γάλα ὀρνίθων infra 1673. The Coryphaeus was supposed to speak the

A servant's a bird, and an ass is a bird. It must therefore assuredly follow
That the birds are to you (I protest it is true) your prophetic divining Apollo.

Then take us for Gods, as is proper and fit,
And Muses Prophetic ye'll have at your call
Spring, winter, and summer, and autumn and all.

Pnigos without stopping to take breath ;
but see the note on Thesm. 814-29.

724. *μάντεσι-μούσαις*] These words must be taken together, as if they were the dative plural of *μουσόμαντις*, supra 276 ; the real dative *μουσομάντεσι* being of course unavailable for anapaestic verse. From overlooking this rather obvious fact, and taking the two words to be independent substantives, without any copula, all the Commentators have missed the real signification of the passage. See the following note.

725. *ἦρος ἐν ὥραις*] We have seen that the Birds are the real source of divination and augury ; they are also with us everywhere and always. If, therefore, men will exchange the Olympian Gods for the Birds, they will be able to consult these Muso-prophets, where they like, and at all seasons of the year. *χρησθαι* is used in its ordinary sense of consulting an oracle. I have substituted *ἦρος ἐν ὥραις* for the reading of the MSS. and editions *αὔραις, ὥραις* ; a reading which makes no sense, and which doubtless arose from the error mentioned in the preceding note, viz. that, *μάντεσι Μούσαις* being two independent datives, the absence of the copula could be explained only by making them the commencement of a string of datives, all governed by *χρησθαι* in the sense of

to use. Accordingly the accepted Latin translation is "*uti poteritis pro vatibus, Musis, auris, anni tempestatibus, hieme, aestate, moderato aestu.*" However, it occurred to some recent editors that *χειμῶνι* and *θέρει* might be marks of time, and Bergk therefore conjectured, though he did not read, *αὔραις ἦρος χειμῶνι, θέρει μετρίῳ πνίγει*, "spring breezes in winter, moderate heat in summer," *αὔραις* and *πνίγει* being still governed by *χρησθαι* "to use." In a similar sense Kock reads *αὔραις λιαραῖς χειμῶνι*. Bothe, as "Hotibius," proposed *νεαραῖς ὥραις*, a very probable conjecture, but he did not repeat it in either of his editions of the play, seeing that it was incompatible with the (supposed) two datives in the preceding line. It seems to me that the genuine reading is *ἦρος ἐν ὥραις*. In Clouds 1008 Aristophanes has *ἦρος ἐν ὥρῃ* ; and Lucian who is perpetually recalling, not only the ideas, but the very words of Aristophanes, writes *ἔαρος ἐν ὥραις* in line 43 of his Tragopodagra, possibly in reference to the very passage before us. For another reminiscence of Aristophanes in the same poem, see the note on Thesm. 43. The three lines *ἔξτε-πνίγει* are the pith and centre of the whole argument, but Hamaker, in sublime ignorance of their meaning, strikes them out alto-

μετρίῳ πνίγει· κούκ ἀποδράντες
 καθεδούμεθ ἄνω σεμνυνόμενοι
 παρὰ ταῖς νεφέλαις ὥσπερ χὼ Ζεὺς·
 ἀλλὰ παρόντες δώσομεν ὑμῖν
 αὐτοῖς, παισὶν, παίδων παισὶν, 730
 πλουθυγίαν,
 εὐδαιμονίαν, βίον, εἰρήνην,
 νέβητα, γέλωτα, χοροὺς, θαλίαις,
 γάλα τ' ὀρνίθων·
 ὥστε παρέσται κοπιᾶν ὑμῖν
 ὑπὸ τῶν ἀγαθῶν· 735
 οὕτω πλουτήσετε πάντες.

Μοῦσα λοχμαία, [στρ.
 τιδ τιδ τιδ τιοτιγξ,
 ποικίλη, μεθ' ἧς ἐγὼ
 νάπαισι καὶ κορυφαῖς ἐν ὀρείαις, 740
 τιδ τιδ τιδ τιοτιγξ,
 ἰζόμενος μελίαις ἐπὶ φυλλοκόμου,
 τιδ τιδ τιδ τιοτιγξ,
 δι' ἐμῆς γέννους ξουθῆς μελέων
 Πανὶ νόμους ἱεροὺς ἀναφαίνω 745

gether. This marvellous stroke of sagacity is adopted by Meineke, who, however, recants in his Vind. Aristoph. and positively outdoes himself in the amazing proposal to change *μάντεσι Μούσαις* into *μάντεσιν οἷσαις*, the *Birds* as a class being throughout the Play described in the masculine.

730. αὐτοῖς, παισὶν, παίδων παισὶν] This is obviously a formula from some litany or religious benediction; to which, I apprehend, there is also an allusion in the oracular line preserved by Hdt. (v. 92) about Cypselus, the tyrant of Corinth;

Ὀλβιος οὗτος ἀνὴρ . . .

αὐτὸς, καὶ παῖδες, παίδων γε μὲν οὐκέτι παῖδες.

737-52. THE STROPHE. The strophe and antistrophe are choral songs, sung

to the accompaniment of the nightingale's αὐλός. The strophe, indeed, is

And we won't run away from your worship, and sit
 Up above in the clouds, very stately and grand,
 Like Zeus in his tempers : but always at hand
 Health and wealth we'll bestow, as the formula runs,
 ON YOURSELVES, AND YOUR SONS, AND THE SONS OF YOUR SONS ;
 And happiness, plenty, and peace shall belong
 To you all ; and the revel, the dance, and the song,
 And laughter, and youth, and the milk of the birds
 We'll supply, and we'll never forsake you.
 Ye'll be quite overburdened with pleasures and joys,
 So happy and blest we will make you.

O woodland Muse,
tío, tio, tío, tiotinx,
 Of varied plume, with whose dear aid
 On the mountain top, and the sylvan glade,
tío, tio, tío, tiotinx,
 I, sitting up aloft on a leafy ash, full oft,
tío, tio, tío, tiotinx,
 Pour forth a warbling note from my little tawny throat,
 Pour festive choral dances to the mountain mother's praise,
 And to Pan the holy music of his own immortal lays ;

worded as though it were itself the song of the nightingale, addressed to the Μοῦσα λοχμαία ; not one of the nine Olympian Muses, but the Spirit of Song which pervades the brake and the copice, the λόχη, the haunt of the nightingale ; see supra 202, 224, &c. Here again we find, in a slightly different setting, the ξύμφωνον ἀηδόνα Μούσαις, supra 659.

744. δι' ἐμῆς γένυος ξουθῆς] See supra 214, and the very similar passage in Eur. Helen 1111, a tragedy which was not exhibited until three years after

the present play. See the Introduction to the Thesmophoriasusae.

745. Πανί] 'Ἐπεὶ νόμος ὁ θεὸς καὶ ὄρειος. μητρὶ δὲ, τῇ 'Ρέῃ.—Scholiast. And the Scholiast on 877 infra says, Κυβέλην φασὶ τὴν 'Ρέαν, παρὰ τὰ Κύβελα ὄρη. ὄρεϊα γὰρ ἡ θεὸς, διὸ καὶ ἐποχεῖται λεόντων ζεύγει. Cf. also Eur. Bacch. 76–9. The nightingale sings her melodies in honour of Pan, the deity of rural life ; and of Cybele, otherwise Rhea, the Mighty Mother of the Gods, the μεγάλη μήτηρ of the Greeks, the "Mater Magna" of

σεμνά τε μητρὶ χορεύματ' ὀρεῖα,
 τοτοτοτοτοτοτοτοτοτιγξ,
 ἔνθεν ὥσπερ ἡ μέλιττα
 Φρύνιχος ἀμβροσίων μελέων ἀπεβόσκετο καρπὸν αἰ 750
 φέρων γλυκεῖαν ῥῶάν.
 τιδ τιδ τιδ τιοτίγξ.

εἰ μετ' ὀρνίθων τις ὑμῶν ὧ θεαταὶ βούλεται
 διαπλέκειν ζῶν ἡδέως τὸ λοιπὸν, ὥς ἡμᾶς ἴτω.
 ὅσα γὰρ ἐνθάδ' ἐστὶν αἰσχροὶ τῷ νόμῳ κρατούμενα, 755
 ταῦτα πάντ' ἐστὶν παρ' ἡμῖν τοῖσιν ὀρνισιν καλὰ.
 εἰ γὰρ ἐνθάδ' ἐστὶν αἰσχροὺς τὸν πατέρα τύπτειν νόμῳ,
 τοῦτ' ἐκεῖ καλὸν παρ' ἡμῖν ἐστίν, ἣν τις τῷ πατρὶ
 προσδραμὼν εἴπη πατάξας, "αἶρε πλῆκτρον, εἰ μαχεῖ."

the Iatins. That the worship of these two deities was naturally combined, we may infer from the passages of Pindar to which Kock refers; ἀλλ' ἐπεύξασθαι μὲν ἐγὼν ἐθίλω | Μαρτρί, τὰν κοῦραι παρ' ἐμὸν πρόθυρον σὺν Πανὶ μέλπονται θαμὰ | σεμνὰν θεὸν ἐννύχιαι, Pyth. iii. 77-9, where see the Scholiast. And again ὦ Πὰν, Ἀρκαδίας μεδέων, Μαρτρός Μεγάλας ὀπαδὲ, Fragm. Parth.

749. Φρύνιχος] Aristophanes everywhere expresses the highest admiration for the lyrical tragedies of Phrynichus, the immediate predecessor of Aeschylus on the Athenian stage. See Wasps 220 and the note there. And surely no nobler panegyric was ever pronounced by one great poet on another than the suggestion that he had contrived to infuse into his melodies the ineffable sweetness of the nightingale's song.

Thomson, in his "Spring," prays the nightingales to "lend him their song, and pour The mazy-running soul of melody Into his varied verse"; but great as are the merits of the bard of the Seasons, I doubt if his warmest admirer would assert that his prayer had been answered. Many think, and it is by no means improbable, that this very strophe, and perhaps some other of the bird-songs are intended to be in the style of Phrynichus. And if so, Euripides in Helen 1111 may have been borrowing direct from Phrynichus, for it is hardly likely that he would take both ideas and language from an Aristophanic Comedy. This seems to be the earliest comparison of a poet or a student to a bee carrying off honey from every flower, but it afterwards became a very common metaphor.

totótotótótótótótótinæ,
 Whence Phrynichus of old,
 Sipping the fruit of our ambrosial lay,
 Bore, like a bee, the honied store away,
 His own sweet songs to mould.
tio, tío, tio, tío, tiotina.

Is there any one amongst you, O spectators, who would lead
 With the birds a life of pleasure, let him come to us with speed.
 All that here is reckoned shameful, all that here the laws condemn,
 With the birds is right and proper, you may do it all with them.
 Is it here by law forbidden for a son to beat his sire?
 That a chick should strike his father, strutting up with youthful ire,
 Crowing *Raise your spur and fight me*, that is what the birds admire.

Bergler, Beck, and Kock refer to Plato (Ion, chap. v. 534 B), Isocrates (ad Dæmonium, ad fin.), Lucian (Piscator 6), the Greek Life of Sophocles, Lucretius (iii. 10-12), Horace (Carm. iv. 2. 27).

753-68. THE EPIRRHEMA. In the Epirrhema such of the spectators as would like to do so, are invited to leave Athens and come over to the Birds, there to pass their lives, *διαπλέειν*, sc. *τὸν βίον*. The invitation is specially addressed to certain classes of persons—sire-strikers, runaway slaves, spurious citizens, and traitors—who for personal reasons might find it inconvenient to remain within the reach of Athenian law and Athenian public opinion. Note the curious change in the speaker's standpoint which occurs in the course of the Epirrhema. In line 755, *ἐνθάδε*, here, means *at Athens*, as contrasted with the kingdom of the

Birds. But in 763 it means *in the orchestra*, with the bird-chorus, that is to say, in the kingdom of the Birds, as contrasted with Athens. This is a result of the double position which the Chorus assume in the Parabasis. At one time, they are the birds whom they represent; at another, the *χορευταί* who represent the birds.

757. νόμος] The language recalls a scene in the Clouds (1420-30) where Strepsiades relies upon the νόμος, the law or custom in favour of fathers; and Pheidippides retorts with an argument derived from the habits of game-cocks. Relying on the invitation here given, a young *παρπαλοῖας* does presently make his appearance in the kingdom of the Birds, infra 1337-71; but his visit does not turn out quite as he had anticipated.

εἰ δὲ τυγχάνει τις ὑμῶν δραπέτης ἐστιγμένος, 760
 ἀτταγᾶς οὗτος παρ' ἡμῖν ποικίλος κεκλήσεται.
 εἰ δὲ τυγχάνει τις ὧν Φρυγὲς μηδὲν ἦττον Σπινθάρου,
 φρυγίλος ὄρνις ἐνθάδ' ἔσται, τοῦ Φιλήμονος γένους.
 εἰ δὲ δοῦλός ἐστι καὶ Κὰρ ὥσπερ Ἐξηκεστίδης, 765
 φυσάτω πάππους παρ' ἡμῖν, καὶ φανοῦνται φράτορες.
 εἰ δ' ὁ Πεισίου προδοῦναι τοῖς ἀτίμοις τὰς πύλας
 βούλεται, πέρδιξ γενέσθω, τοῦ πατρὸς νεόττιον·
 ὡς παρ' ἡμῖν οὐδὲν αἰσχρόν ἐστιν ἐκπερδικίσαι.

760. δραπέτης ἐστιγμένος] *A runaway slave, recaptured and branded.* See the notes on Wasps 1296 and 1373.

762. Σπινθάρου] Spintharus, Execestides, and Acestor were obviously all birds of a feather; all struck off the register of Athenian citizens, as not being genuine Athenians at all. See the notes on 11 and 31 supra. Execestides is described as a Carian slave, Acestor as a Scythian, and Spintharus as a Phrygian. The estimation in which Phrygians were held is shown by a proverb preserved by Suidas, s.v. Φρυγὲς ἀπὴρ πληγὴς ἀμείνων, καὶ διακονεστίρος, a proverb to which Herondas (or Herodas) refers at the end of his second poem

ὁ Φρυγὲς τανῶν ὑμῖν
 πληγὴς ἀμείνων ἔσσει, εἰ τι μὴ ψεῦδος
 ἐκ τῶν παλαιῶν ἢ παροιμία βάζει.

Of the Philemon here mentioned, the Scholiast says that, like Spintharus, he was a Phrygian and Barbarian. And Bp. Lightfoot, in his Introduction to St. Paul's Epistle to another Phrygian of that name, infers that he had "obtained an unenviable notoriety at

Athens by assuming the rights of Athenian citizenship though a Phrygian and apparently a slave." But this inference is by no means certain; he may have been merely a Phrygian breeder of finches. There was a third Phrygian Philemon, of legendary fame. "The legend of Philemon and Baucis, the aged peasants who entertained not angels but Gods unawares, and were rewarded by their divine guests for their homely hospitality and conjugal love, is one of the most attractive in Greek mythology." Bp. Lightfoot ubi supra.

765. πάππους] Πάππος, says Bergler, with his usual happy terseness, "est avis, et avis quaedam." From the statement by Aelian, N. A. iii. 30, that it is a bird in whose nest the cuckoo is in the habit of depositing its egg, some have, perhaps too hastily, sought to identify it with the hedge-sparrow. However this may be, I imagine that its mention here is owing to the habit to which Aelian alludes. Execestides, an alien in an Athenian phratry, is like a young cuckoo in the nest of the πάππος. But let him breed πάπποι in

Come you runaway deserter, spotted o'er with marks of shame,
 Spotted Francolin we'll call you, that, with us, shall be your name.
 You who style yourself a tribesman, Phrygian pure as Spintharus,
 Come and be a Phrygian linnet, of Philemon's breed, with us.
 Come along, you slave and Carian, Excestides to wit,
 Breed with us your Cuckoo-rearers, they'll be guildsmen apt and fit.
 Son of Peisias, who to outlaws would the city gates betray,
 Come to us, and be a partridge (*cockrel like the cock*, they say),
 We esteem it no dishonour knavish partridge-tricks to play.

bird-land, and he will have *πάππους*, *avos*, who (as *aves*) are genuine natives of bird-land, and so he will be fully qualified to enter into a phratry there. Compare Frogs 418. Kock's notion that *πάπποι* here means "down" is an entire misapprehension.

766. *ὁ Πεισιίου*] We know nothing, and the Scholiasts admit that they know nothing, about Peisias or his son, except that Cratinus in his *Χείρωνες* describes both Peisias and Diitrephes (infra 798) as *κνώδαλ' ἀναιδῆ*. Kock refers to the satire on "Meles, son of Peisias," preserved by the Scholiasts on 858 infra, where see the note; but had they supposed the persons there mentioned to be the same as those satirized here, they would have quoted that satire here. Apparently it was Peisias himself who betrayed, or sought to betray, some city in the Athenian dominions to its disfranchised and exiled oligarchs; and if that city was situated in the regions to the north-west of the Aegean, it was probably done with the connivance of Brasidas; in which case it is quite possible that

there may be, as Paulmier suggested, some allusion in the word *ἐκπερδικίσαι* to Perdikkas the ever-shifty king of Macedon, who was much mixed up with the operations of Brasidas. But all this is mere conjecture. The son of Peisias appears to have been considered a chip of the old block, *τοῦ πατρὸς νεώτερον*, *dignus patre pullus*, as Beck translates the words. He is therefore advised, if he wishes to follow in his father's footsteps, to come over to the birds, who do not consider such practices to be reprehensible.

768. *ἐκπερδικίσαι*] Strictly, *to slip away or escape, by wiles and trickery, like a partridge*. *ἐκπερδικίσαι διαδρᾶναι*. *ἐκ μεταφορᾶς τῶν περδίκων, πανούργων ὄντων*. —Suidas. *διολισθῆναι καὶ διαδρᾶναι. ἀπὸ τῶν περδίκων, μεταφορικῶς· πανούργων γὰρ τὸ ζῆον, καὶ διαδίδρασκον τοὺς θηρώντας*. —Hesychius. *διαδρᾶναι πανούργως· ἀπὸ μεταφορᾶς τῶν περδίκων· πανούργων γὰρ τὸ ζῆον καὶ διαδίδρασκον τοὺς θηρώντας*. —Etym. Magn. As they are all illustrating the form *ἐκπερδικίσαι*, they are obviously referring to the passage before us: yet it is difficult to see how there can be

τοιάδε κύκνοι, [ἀντ.
 τιδ τιδ τιδ τιοτὶγξ, 770
 συμμιγῇ βοὴν ὁμοῦ
 πτεροῖς κρέκοντες ἱακχον Ἀπόλλω,
 τιδ τιδ τιδ τιοτὶγξ,
 δχθφ ἐφεζόμενοι παρ' Ἑβρον ποταμὸν,
 τιδ τιδ τιδ τιοτὶγξ, 775
 διὰ δ' αἰθέριον νέφος ἦλθε βοά·
 πτῆξε δὲ ποικίλα, φύλά τε θηρῶν,
 κύματά τ' ἔσβεσε νήνεμος αἶθρη.
 τοτοτοτοτοτοτοτοτοτὶγξ·
 πᾶς δ' ἐπεκτύπησ' Ὀλυμπος· 780
 εἶλε δὲ θάμβος ἀνακτας· Ὀλυμπιάδες δὲ μέλος Χάριτες

any notion of "escaping" here. Apart from the question of a possible reference to Perdiccas, the word seems merely to mean to *play partridge*, to be wily and tricky, *πανούργος*; the *ἐκ* being, as Mr. Green suggests, intensive; *out and out*.

769-84. THE ANTISTROPHE. The Thracian swans are represented as praising Apollo with loud cries and clapping of wings. As their song mounts upward through the sky, the air is hushed, the waves are still, and bird and beast cower down in amazement. And when it reaches the immortal company in their Olympian home, the Muses and the Graces join their divine melodies to the mystic clangour of the swans. Thrace was, and still is, a favourite resort of these birds. Enormous flocks, both of the *Cygnus olor* and of the *Whooper* are often to be seen in its gulfs and rivers. See Dresser's "Birds of Europe," vol. vi. pp. 421,

438. τοιάδε means *After this fashion*; in *such wise*, referring back to the strophe.

772. Ἀπόλλω] For Apollo, we are told, loves the voices of the swans, ἤδεται κύκνων φωναῖς, Plutarch, "De EI apud Delphos," 6. And naturally so. They are his special *θεράποντες*. Plato, *Phaedo*, chap. 35; *Aelian*, N. A. ii. 32. When Leto was in child-birth, they flew, singing, round Delos, seven times; and before they could compass the island an eighth time Apollo was born, Callimachus in *Del.* 249-55. And immediately after his birth, he was borne on a chariot of swans to the land of the Hyperboreans; and after a year's sojourn there, from the land of the Hyperboreans to Delphi, Alcaeus (*Fragm.* 2, Bergk); see also *infra* 869.

777. ποικίλα] I have placed a comma after ποικίλα, to show that the line does not refer to beasts only, as all the Commentators take it, but includes

Even thus the Swans,

tto, tio, tto, tiotinæ,

Their clamorous cry were erst up-raising,

With clatter of wings Apollo praising,

tto, tio, tto, tiotinæ,

As they sat in serried ranks on the river Hebrus' banks.

tto, tio, tto, tiotinæ,

Right upward went the cry through the cloud and through the sky.

Quailed the wild-beast in his covert, and the bird within her nest,

And the still and windless Ether lulled the ocean-waves to rest.

totótótótótótótótínæ.

Loudly Olympus rang !

Amazement seized the kings ; and every Grace

And every Muse within that heavenly place

birds as well ; *φῦλα* being understood in the first branch of the sentence, from the *φῦλα* expressed in the second. The *φῦλα ποικίλα*, *the variegated tribes*, are the birds, to whom the epithet *ποικίλος* is in this Comedy repeatedly applied : see lines 247, 761, 1410, 1411, 1415 : Virgil's "*pecudes, pictaeque volucres*." They cower down as the great trumpet-call from a thousand swans (for the flocks often contain that number) goes past them up to heaven, just as, when an eagle comes in sight, *πτάσσουσι ὄρνιθες λιγύφθογγοι φόβῳ*, Bacchylides, v. 22. The idea, universally entertained, that the line referred only to beasts, made it quite unintelligible, and divers efforts have been made to correct it ; but "*locus non emendari sed intelligi debet*." With the next line compare Thesm. 43 and the note there.

781. *ἀνακτας*] Ἀντὶ τοῦ τοῦ θεοῦ. ἔθεν

καὶ ἀνάκτορα τὰ ιερά.—Scholiast. The Scholiast's explanation is quite right ; but the words are doubtless borrowed from some old epic poem, where *ἀνακτας*, in all probability, signified the Greek leaders.

782. *Ὀλυμπιάδες*] Αἱ κατοικοῦσαι ἐν τῇ Ὀλύμπῳ.—Scholiast. The Muses are addressed by both Homer and Hesiod as *Μοῦσαι Ὀλυμπιάδες, κοῦραι Διὸς αἰγιόχοιο*. It was in Olympus, the latter poet proceeds to say, that the Muses were born ; there too are their goodly habitations, and beside them dwell the Graces ; there they delight the soul of Father Zeus, chanting of the things that were, and the things that are, and the things that are to be. As the divine melody comes flowing from their lips, the very palace of Zeus laughs for joy, and the snowy summits of Olympus echo back the song. Theogony 36-65.

Μοῦσαι τ' ἐπωλόλυξαν.

τιδ τιδ τιδ τισιτίξ.

οὐδέν ἐστ' ἄμεινον οὐδ' ἡδίων ἢ φύσαι πτερὰ. 785
 αὐτίχ' ὑμῶν τῶν θεατῶν εἴ τις ἦν ὑπόπτερος,
 εἶτα πεινῶν τοῖς χοροῖσι τῶν τραγῳδῶν ἤχθετο,
 ἐκπτόμενος ἂν οὗτος ἡρίστησεν ἐλθὼν οἴκαδε,
 κᾶτ' ἂν ἐμπλησθεὶς ἐφ' ἡμᾶς αὖθις αὖ κατέπτατο.
 εἴ τε Πατροκλείδης τις ὑμῶν τυγχάνει χεζήτιων, 790
 οὐκ ἂν ἐξίδισεν ἐς θοῖμάτιον, ἀλλ' ἀνέπτατο,
 κάποπαρδῶν κάναπνεύσας αὖθις αὖ κατέπτατο·
 εἴ τε μοιχεύων τις ὑμῶν ἐστιν ὅστις τυγχάνει,
 κᾶθ' ὅρᾳ τὸν ἄνδρα τῆς γυναικὸς ἐν βουλευτικῷ,
 οὗτος ἂν πάλιν παρ' ὑμῶν πτερυγίσας ἀνίπτατο, 795
 εἶτα βινήσας ἐκεῖθεν αὖθις αὖ καθέζετο.
 ἄρ' ὑπόπτερον γενέσθαι παντός ἐστιν ἄξιον;
 ὡς Διυτρέφης γε πυτιναῖα μόνον ἔχων πτερὰ

785-800. THE ANTEPIRRHEMA. Even if the spectators will not accept the invitation which the Epirrhema gives, they will find wings of great service during the theatrical performances.

789. ἐφ' ἡμᾶς] They mean ἐπὶ τοὺς χοροὺς τῶν κωμῳδῶν as contrasted with τοῖς χοροῖσι τῶν τραγῳδῶν mentioned two lines above. It is certain that the Tragedies were acted at an earlier hour of the day than the Comedies; and there seems every reason to believe that the dramatic contests extended over three consecutive days; one Tragic Trilogy being performed in the forenoon, and one Comedy in the afternoon, of each day. A dramatist, therefore, whose Play was to be exhibited on the first of the three days, might well feel

anxious lest the judges should forget its merits during the two whole days which would intervene before the prize was awarded, see Eccl. 1158-62.

790. Πατροκλείδης] Δοκεῖ ὁ Πατροκλείδης πολιτικὸς εἶναι καὶ λόγιος, ἄλλως δὲ κατασκευαστῶν τῶν στρωμάτων, διὸ καὶ χεσᾶς ἐλέγετο. ἐξίδισε δὲ, ἐξετίλησεν, ἀπεπάτησεν.—Scho-liast. The nickname Χεσᾶς, as was observed in the Introduction to the Frogs, p. vii note, "is merely the participle χέσας, accentuated into a bird's name, after the analogy of ἀτταγᾶς, ἐλεᾶς, βασκᾶς, and the like." It was doubtless the advantage which, it is here suggested, he would obtain from the possession of wings that turned him into the Χεσᾶς. As to the ψήφισμα τὸ Πατροκλείδου passed, after the dis-

Took up the strain, and sang.

tio, tío, tio, tío, tiotinæ.

Truly to be clad in feather is the very best of things.

Only fancy, dear spectators, had you each a brace of wings,

Never need you, tired and hungry, at a Tragic Chorus stay,

You would lightly, when it bored you, spread your wings and fly away,

Back returning, after luncheon, to enjoy our Comic Play.

Never need a Patrocleides, sitting here, his garment stain ;

When the dire occasion seized him, he would off with might and main

Flying home, then flying hither, lightened and relieved, again.

If a gallant should the husband on the Council-bench behold

Of a gay and charming lady, one whom he had loved of old,

Off at once he'd fly to greet her, have a little converse sweet,

Then be back, or e'er ye missed him, calm and smiling in his seat.

Is not then a suit of feathers quite the very best of things ?

Why, Diitrephes was chosen, though he had but wicker wings,

aster of Aegospotami, for enfranchising the disenfranchised citizens, see the same Introduction, pp. vii, viii.

794. *ἐν βουλευτικῷ*] Certain seats were set apart in the theatre for the accommodation of the Council of Five Hundred. *ἐκαλεῖτο δὲ τι καὶ βουλευτικὸν μέρος τοῦ θεάτρου*, Pollux iv. segm. 122. *οὗτος τόπος τοῦ θεάτρου, ὃ ἀνειμένος τοῖς βουλευταῖς*.—Scholiast. It was to this special quarter that the appeals were addressed in Peace 887 and Thesm. 809.

798. *Διτρέφης*] Diitrephes, we learn from the Scholiast, had made his fortune by the manufacture of wicker (or *osier*) flasks, the handles of which, he tells us, were called *περιά*. He was elected, first, a *φύλαρχος*, the tribal commander of the cavalry of his particular tribe,

see the note on 353 supra. The Phylarchs were of course ten in number. Then he became a Hipparch, one of the two generals commanding the entire Athenian cavalry. See Aristotle's *Polity of Athens*, chap. 61. And now he was a great man, and dealt with high politics, *μεγάλα πράττει*, and passed off as a tremendous creature, a very *ξουθὸς ἱππαλεκτρῶν*, see Peace 1177, Frogs 932 and the notes there. He did not enjoy his dignity much longer, if historians are right in inferring from the statement of Pausanias (*Attica* xxiii. 2. 3) that he met his death when retreating with his Thracians from the massacre at Mycalessus, for that terrible event occurred less than eighteen months after the production of the "Birds," Thuc. vii. 29, 30.

ἤρέθη φύλαρχος, εἴθ' ἵππαρχος, εἴτ' ἐξ οὐδενὸς
μεγάλα πράττει κάσσι νυνὶ ξουθὸς ἱππαλεκτρῶν.

800

ΠΕΙ. ταυτὶ τοιαυτί· μὰ Δί' ἐγὼ μὲν πρᾶγμα πά
γελοιότερον οὐκ εἶδον οὐδεπώποτε.

ΕΥ. ἐπὶ τῇ γελᾷς; ΠΕΙ. ἐπὶ τοῖσι σοῖς ὠκυπτέροις.
οἷσθ' ᾧ μάλιστ' ἔοικας ἐπτερωμένος;
εἰς εὐτέλειαν χηνὶ συγγεγραμμένῳ.

805

ΕΥ. σὺ δὲ κοψίχῳ γε σκάφιον ἀποτετιλμένῳ.

ΠΕΙ. ταυτὶ μὲν ἡκάσμεσθα κατὰ τὸν Αἰσχύλον·
“τάδ' οὐχ ὑπ' ἄλλων ἀλλὰ τοῖς αὐτῶν πτεροῖς.”

Thucydides, however, though he mentions Diitrephes as the leader of the expedition, makes no allusion to his fate. His statue, riddled with arrows, was seen by Pausanias at the entrance of the Acropolis; and its white marble base was discovered in the last century, bearing the inscription 'Ερμόλυκος Διυτρέφους ἀπαρχήν. See Col. Leake's Topography of Athens, i. 145. He is again mentioned infra 1442 as influencing young men to drive horses, an influence which his position as a high cavalry officer would make it easy for him to exert. We have seen in the note to 766 supra how Cratinus described him; and the Scholiast here says that he was everywhere characterized as a rapacious and unprincipled busy-body.

801. Peisthetaerus and Euelpides re-enter, not “transformed into birds,” not “wearing grotesque bird-masks and plumage,” as the Commentators say,

but exactly as thy were, save only for the addition of wings. The Hoopoe has played his part, and returns no more. ταυτὶ τοιαυτὶ are words with which a speaker dismisses one subject and turns to another; *so much for that*, like the καὶ οὗτοι μὲν δὴ οὕτως of Theaetetus, chap. 7 (151 B). With σκάφιον ἀποτετιλμένῳ compare Thesm. 838 and the note there. Here the meaning is that whereas a blackbird's plumage extends over its whole body, the hair of Peisthetaerus stops short at his poll; as if a bowl had been placed on the head of the blackbird, and all the feathers not covered by the bowl had been plucked out. See also Eccl. 724 and the note there.

808. τοῖς αὐτῶν πτεροῖς] These “base comparisons” we owe to nothing but our own wings, as Aeschylus says. He is referring to the well-known passage in the Myrmidons, which is quoted by the Scholiast here.

ὥς δ' ἐστὶ μύθων τῶν Λιβυστικῶν λόγος,
πληγέντ' ἀτράκτῃ τοξικῇ τὸν αἰετὸν
εἰσεῖν, ἰδόντα μηχανὴν πτερόματος,

First a Captain, then a Colonel, till from nothing he of late
Has become a tawny cock-horse, yea a pillar of the State !

PEI. Well, here we are. By Zeus, I never saw
In all my life a sight more laughable.

EU. What are you laughing at? PEI. At your flight-feathers.
I'll tell you what you're like, your wings and you,
Just like a gander, sketched by some cheap-Jack.

EU. And you, a blackbird, with a bowl-cropped noddle.

PEI. These shafts of ridicule are winged by nought
But our own plumes, as Aeschylus would say.

τάδ' οὐχ ὑπ' ἄλλων, ἀλλὰ τοῖς αὐτῶν πτεροῖς
ἀλίσκομεσθα.

The "Eagle shot by means of his own feathers" passed into a proverb, familiar in both ancient and modern writers. See Porson at Eur. Med. 139, Bp. Blomfield at Agamemnon 796 (footnote), and the authorities cited by Wagner on the Fragments of Aeschylus. To the passages there collected I will add one or two further examples. Julian, we are told, forbade Christian children to be educated in poetry, rhetoric, and philosophy, for, said he, τοῖς οἰκείοις πτεροῖς, κατὰ τὴν παροιμίαν, βαλλόμεθα, they draw from the old Pagan armoury darts to destroy Paganism, Theod. H. E. iii. 8. The priest in the Ethiopics of

Heliodorus, ii. 33, who had taught a maiden all the lore he possessed, found, when he wished her to marry his nephew, that she foiled him with his own teachings, τοῖς ἐμοῖς (τὸ τοῦ λόγου) κατ' ἐμοῦ κέχρηται πτεροῖς. St. Chrysostom showing the inconsistency of the Manichean theory says τοῖς οἰκείοις ἀλίσκεται πτεροῖς, καὶ οὐ δεῖται τῆς ἑξωθεν μάχης, ἀλλ' ἐαυτῇ περιπέιρεται, Hom. xxxviii. (352 E) in 1 Cor. English writers are accustomed to illustrate the lines of Aeschylus by two passages from English poets; Waller's address "to a Lady singing one of his songs":

That Eagle's fate and mine are one,
Who on the shaft that made him die
Espied a feather of his own,
Wherewith he wont to soar so high ;

and Lord Byron's tribute, in "English White, who died from over-devotion to
Bards and Scotch Reviewers" to Kirke his studies.

So the struck Eagle, stretched upon the plain,
No more through rolling clouds to soar again,

- ΧΟ. ἄγε δὴ τί χρὴ δρᾶν; ΠΕΙ. πρῶτον δνομα τῇ πόλει
 θέσθαι τι μέγα καὶ κλεινόν, εἴτα τοῖς θεοῖς 810
 θῦσαι μετὰ τοῦτο. ΕΥ. ταῦτα κάμοι συνδοκεῖ.
 ΧΟ. φέρ' ἴδω, τί δ' ἡμῖν τοῦνομ' ἔσται τῇ πόλει;
 ΠΕΙ. βούλεσθε τὸ μέγα τοῦτο τοῦκ Λακεδαίμονος
 Σπάρτην δνομα καλῶμεν αὐτήν; ΕΥ. Ἡράκλεις·
 Σπάρτην γὰρ ἂν θείμην ἐγὼ τῇμῃ πόλει; 815
 οὐδ' ἂν χαμεύνη πάνυ γε κείριαν γ' ἔχων.
 ΠΕΙ. τί δῆτ' δνομ' αὐτῇ θησόμεσθ'; ΧΟ. ἐντευθενὶ
 ἐκ τῶν νεφελῶν καὶ τῶν μετεώρων χωρίων
 χαυνόν τι πάνυ. ΠΕΙ. βούλει Νεφελοκοκκυγίαν; .
 ΧΟ. ἰὸδ ἰού·
 καλόν γ' ἀτεχνῶς σὺ καὶ μέγ' εὔρες τοῦνομα. 820
 ΕΥ. ἀρ' ἔστιν αὕτη γ' ἡ Νεφελοκοκκυγία,
 ἵνα καὶ τὰ Θεαγένοὺς τὰ πολλὰ χρήματα
 τά τ' Αἰσχίνου γ' ἅπαντα; ΠΕΙ. καὶ λῦστον μὲν οὖν

Viewed his own feather on the fatal dart,
 And winged the shaft that quivered in his heart.
 Keen were his pangs, but keener far to feel
 He nursed the pinion which impelled the steel,
 While the same plumage that had warmed his nest
 Drank the last life-drop of his bleeding breast.

810. τοῖς θεοῖς] Not the Olympian Gods, but the Bird-gods, as we shall presently see: τοῖς καινοῖς θεοῖς, infra 848, 862.

816. οὐδ' ἂν χαμεύνη] Not even for my pallet. He is playing on the word σπύρτος, *Spanish broom*, which was twisted into ropes, and is frequently mentioned by both Greek and Latin writers, see Peace 1247. It is still called *Esparto*, and is still an article of commerce in our markets. There is, or recently was, at least one Esparto Company in London, formed for the purpose of

importing the material from Spain. ἡ δὲ κείρια, says the Scholiast, εἶδος ζώνης ἐκ σχοινίων, παρευοικὸς ἱμάντι, ἣ δεσμοῦσι τὰς κλῖνας. See Pollux, x. 36, 37.

819. Νεφελοκοκκυγίαν] Lucian, in his *Veracious History*, i. 29, testifies that on his return journey from the Moon, he sailed by the city Νεφελοκοκκυγία, which was then governed by King Crow Macousel, and found that the statements of Aristophanes, generally thought to be mere romance, were thoroughly accurate and trustworthy.

- CHOR. What's the next step? PEI. First we must give the city
Some grand big name : and then we'll sacrifice
To the high Gods. EU. That's my opinion also.
- CHOR. Then let's consider what the name shall be.
- PEI. What think you of that grand Laconian name,
Sparta? EU. What! Sparta for my city? No.
I wouldn't use esparto for my pallet,
Not if I'd cords ; by Heracles, not I.
- PEI. How shall we name it then? CHOR. Invent some fine
Magniloquent name, drawn from these upper spaces
And clouds. PEI. What think you of Cloudecuckoobury?
- CHOR. Good! Good!
You have found a good big name, and no mistake.
- EU. Is this the great Cloudecuckoobury town
Where all the wealth of Aeschines lies hid,
And all Theagenes's? PEI. Best of all,

Indeed, whilst he was still staying in the Moon, the Sun-people after vanquishing the Moon-people in a great battle, had taken a hint from the strategy of Peisthetaerus, and walled off the intermediate space between the two bodies, τὸ μετὰ τοῦ δέματος ἀνερείχον, so as to cut off the Sunlight from the Moon and reduce her to a state of chronic eclipse.

822. Θεαγένους] Theagenes and Aeschines were two needy braggarts, perpetually boasting of their wealth which, not being apparent, might (to use a term well-known in our law-courts) be considered to be *in nubibus*, and might therefore perhaps be found in this city of clouds and cuckoos. In Wasps 324 Aeschines, and in line 1127 infra

Theagenes, is coupled with Proxenides ὁ Κομπασεύς. See the notes on Wasps 325, 459, and 1248. Possibly, as Kennedy suggests, this was the Theagenes who signed the Peace of Nicias (Thuc. v. 19), and these the Theagenes and Aeschines who were afterwards members of the Thirty (Xen. Hell. ii. 2. 3); but the names are very common ones. The words τὰ πολλὰ χρήματα mean *the many possessions, the great wealth*, and apply to Aeschines as well as to Theagenes. I mention this because Van Leeuwen strangely translates the line, "ubi et Theogeni est maior bonorum pars, et cuncta sua habet Aeschines." No distinction is drawn between Theagenes and Aeschines. All the vast wealth of each is in Cloudecuckoobury.

- τὸ Φλέγρας πεδῖον, ἵν' οἱ θεοὶ τοὺς γηγενεῖς
ἀλαζονεύμενοι καθυπερηκόντισαν. 825
- ΕΥ. λιπαρὸν τὸ χρῆμα τῆς πόλεως. τίς δαὶ θεὸς
πολιοῦχος ἔσται; τῷ ξανοῦμεν τὸν πέπλον;
- ΠΕΙ. τί δ' οὐκ Ἀθηναίαν ἔωμεν Πολιάδα;
- ΕΥ. καὶ πῶς ἂν ἔτι γένοιτ' ἂν εὐτακτος πόλις,
δπου θεὸς γυνὴ γεγονυῖα πανοπλίαν 830
ἔστηκ' ἔχουσα, Κλεισθένης δὲ κερκίδα;
- ΠΕΙ. τίς δαὶ καθέξει τῆς πόλεως τὸ Πελαργικόν;
- ΧΟ. δρῖς ἀφ' ἡμῶν τοῦ γένους τοῦ Περσικοῦ,

824. τὸ Φλέγρας πεδῖον] The Phlegraean plain, where the Gods overcame the giants—localized in the peninsula of Pallene by some, in Campania by others—is by Aristophanes transferred to his imaginary Cloudcuckoobury; the unreal nature of the combat being further emphasized by the speaker terming it a contest, not of fighting, but of bragging. δῖον εἰπεῖν κατεπολέμησαν, φησὶ τοῖς ἀλαζονεύμασιν αὐτῶν ὑπερεβάλλοντο αὐτοῖς, says the Scholiast. And again διαβάλλει αὐτὸ [τὸ Φλέγρας πεδῖον] ὡς κἀκεῖνο πεπλασμένον ὑπὸ τῶν ποιητῶν.

827. πέπλον] In the dedication of their city, the adventurers, it must be admitted, seem oblivious of the fact that the Birds are to be either superior to, or associated with, the Olympian Gods. But Athenians could hardly overlook Athene, and her name was too great and too holy to be associated even with her own γλαυξ. Other deities might lend themselves to comic situations, but not Athene. The πέπλος was the splendidly embroidered robe which every fourth year, at the Panathenaea,

was carried aloft, like a sail, through the streets of Athens to the shrine of Athene Polias in the Erechtheium. Πολιάς was her *special* name; but the more general name πολιοῦχος, which has much the same meaning, is perhaps more frequently found. See Knights 581; Clouds 602; Lys. 345. And cf. Thesm. 818, 1140. λιπαρὸν is no doubt a reminiscence of the Pindaric λιπαρὰ Ἀθῆναι, Nem. iv. 18; Isthm. ii. 20; Fragm. 46. Cf. Ach. 639, 640; Knights 1329; Clouds 299. ἔωμεν, *leave undisturbed*.

830. πανοπλίαν] The retention of Athene Polias seems to have involved the retention of Athene Promachus, and the Athene of the Parthenon. For it was the colossal statue of bronze, the Athene Promachus, and none other, which stood erect in full armour, the visible Champion of Athens. Contrasted with this heroic figure, is set the unheroic and unmanly Cleisthenes, who is himself one of the *dramatis personae* in the Thesmophoriazusae, and is everywhere assailed by Athenian comedy for his gross and degrading effeminacy.

This is the plain of Phlegra, where the Gods
Outshot the giants at the game of Brag.

EU. A glistening sort of a city! Who shall be
Its guardian God? For whom shall we weave the Peplus?

PEI. Why not retain Athene, City-keeper?

EU. And how can that be a well-ordered State,
Where she, a woman born, a Goddess, stands
Full-armed, and Cleisthenes assumes a spindle?

PEI. And who shall hold the citadel's Storkade?

CHOR. A bird of ours, one of the Persian breed,

κερκίς is the *weaver's comb*, but in the translation it becomes a *spindle*, because with us a spindle, rather than a weaver's comb, is the symbol and the attribute of womanhood. Hence in old times the relations through the father and through the mother were distinguished as of the *spear-side* and of the *spindle-side* respectively; and all unmarried women are in law described to this day as *spinsters*. With the first line of this speech Beck compares Eur. Suppl. 447 *πῶς οὖν ἔτ' ἂν γένοιτ' ἂν ἰσχυρά πόλις*;

832. τὸ Πελαργικόν] "Ὅτι Ἀθήνησι τὸ Πελαργικόν τεῖχος ἐν τῇ ἀκροπόλει, οὗ μέμνηται Καλλίμαχος, "Τυρσηνῶν τεῖχισμα Πελαργικόν [Fragm. 283, Bentley].—Scholiast. The wall which surrounded the plateau of the Athenian Acropolis (τῆς πόλεως) was, except on the southern side, called τὸ Πελασγικόν, the *Pelasgic wall*, Hdt. v. 64; Thuc. ii. 17. Cf. Leake's Athens, i. 309-15. It is indeed occasionally called Πελαργικόν, as in the Scholiast here, some inferior MSS. of Thucydides, the single MS. from which we obtain the "Polity of Athens,"

chap. 19, and elsewhere. This name, however, had no connexion with *storks*; Πελαργοί was simply another form of Πελασγοί. On the fragment of Callimachus cited by the Scholiast, Bentley observes "Pelargicum idem quod Pelasgicum; et Tyrrheni iidem qui Pelasgi." Here on the other hand it is with intentional reference to πελαργοί, *storks*, that Aristophanes calls the wall Πελαργικόν; whence, in the translation, *Storkade* for *stoccade*. The word καθέξει is strictly appropriate to the occupation of the wall by a protecting deity, cf. Clouds 572, 603. And the expression ἐπὶ πετρῶν, four lines below, is very suitable to the Acropolis, which was the πέτρα Παλλάδος, being in fact, at its summit, "a flat oblong *rock*, the greatest length of which is 1000 feet, and breadth 500," Wordsworth's Athens and Attica, chap. xiv.

833. τοῦ Περσικοῦ] Τὸν ἀλεκτρυόνα λέγει.—Scholiast. Cf. 485 supra. The cock is called "the chick of Ares" on account of his gallant and martial bearing, and his pugnacious dis-

ὅσπερ λέγεται δεινότατος εἶναι πανταχοῦ
 Ἄρεως νεοττός. ΕΥ. ὦ νεοττὲ δέσποτα·
 ὥς δ' ὁ θεὸς ἐπιτήδειος οἰκεῖν ἐπὶ πετρῶν.

835

ΠΕΙ. ἄγε νυν σὺ μὲν βάδιζε πρὸς τὸν ἀέρα
 καὶ τοῖσι τειχίζουσι παραδιακόνει,
 χάλικας παραφέρει, πηλὸν ἀποδὺς ὄργασον,
 λεκάνην ἀνένεγκε, κατὰπεσ' ἀπὸ τῆς κλίμακος,
 φύλακας κατὰσσηται, τὸ πῦρ ἐγκρυπτ' αἰεὶ,
 κωδωνοφορῶν περίτρεχε καὶ κάθειδ' ἐκεῖ·
 κήρυκε δὲ πέμψον τὸν μὲν εἰς θεοὺς ἄνω,
 ἕτερον δ' ἄνωθεν αὐτὸν παρ' ἀνθρώπους κάτω,
 κάκειθεν αὐθις παρ' ἐμέ. ΕΥ. σὺ δέ γ' αὐτοῦ μένων
 οἴμωζε παρ' ἐμ'. ΠΕΙ. ἴθ' ὦγάθ' οἱ πέμπω σ' ἐγώ.
 οὐδὲν γὰρ ἄνευ σοῦ τῶνδ' ἂν λέγω πεπράζεται.
 ἐγὼ δ' ἵνα θύσω τοῖσι καινοῖσιν θεοῖς,
 τὸν ἱερέα πέμψοντα τὴν πομπὴν καλῶ.
 παῖ παῖ, τὸ κανοῦν αἵρεσθε καὶ τὴν χέρνιβα.

840

845

850

position. The Comedian Plato in his Peisander (Fragm. 6, Meineke) gave the same name to a bold and forward officer; and if the Peisander preceded the Birds, Aristophanes is probably, in the present passage, making fun of the application of the term νεοττός to a man.

837. σὺ μὲν βάδιζε] Peisthetaerus, whether tired of his companion's garrulity, or thinking his presence really necessary at the works, sends him off to superintend, or rather to take part in, the building of the wall. Euelpides, apparently with some reluctance, goes away, and is never mentioned again. χάλικας παραφέρει, take the rubble along-side the masons, that they may fill up

with it the interstices of the larger stones. χάλικες are οἱ εἰς τὰς οἰκοδομὰς μικροὶ λίθοι, Hesychius. Strip, and mix up the mortar. ὄργασον, soften it with water. Then carry it up the ladder on the hod. Next fall off the ladder. The latter half of this and the two following lines conceal the fire and fall asleep at your post are brought in παρὰ προσδοκίαν, and are of course ironical. Euelpides was not intended to follow any of these three directions.

842. κωδωνοφορῶν] Περιπολῶν καὶ ἐξετάζων εἰ γρηγοροῦσιν οἱ φύλακες· οἱ γὰρ τὰς φυλάκας ἐπισκοποῦντες κώδωνας εἶχον καὶ ἐψόφουν, ἵν' οἱ φυλάσσοντες ἀντιφθέγωνται. Photius, s.v. The Scholiast thinks that Aristophanes is parodying the

Everywhere noted as the War-god's own
 Armipotent cockerel. EU. O, Prince Cockerel? Yes,
 He's just the God to perch upon the rocks.
 PEI. Now, comrade, get you up into the air,
 And lend a hand to those that build the wall.
 Bring up the rubble; strip, and mix the mortar;
 Run up the ladder with the hod; fall off;
 Station the sentinels; conceal the fire;
 Round with the alarum bell; go fast asleep;
 And send two heralds, one to heaven above,
 And one to earth below; and let them come
 From thence, for me. EU. And you, remaining here,
 Be hanged—for me! PEI. Go where I send you, comrade,
 Without your help there, nothing will be done.
 But I, to sacrifice to these new Gods,
 Must call the priest to regulate the show.
 Boy! Boy! take up the basket and the laver.

Palamede of Euripides; and Harpocration, s.v. *διεκωδώνισε*, says ἡ μεταφορὰ ἀπὸ τῶν περιπολούντων σὺν κώδωσι νυκτὸς τὰς φυλακὰς, Εὐριπίδης Παλαμήδει. No doubt, therefore, the practice of carrying round a bell to challenge the sentries was mentioned in the Palamede; but there seems no room for a parody here. We shall see *infra* 1160 that these orders were faithfully fulfilled: and there too, we shall find that the fire, instead of being concealed, was to be lighted in all the towers.

843. *κήρυκε*] These are the two envoys whom Peisthetaerus had suggested above 554–62. The objects of their several missions, having been there explained at length, are not repeated here.

846. *παρ' ἐμ'*] *Παίρων τοῖτό φησιν, ἐπειδὴ εἶπεν αὐτῷ παρ' ἐμέ.*—Scholiast. Peisthetaerus had used the words in the ordinary sense of “to me”; but Euelpides, as Brunck observes, retorts them in a different sense, *along of me, per me licet* (so Mr. Green), that is, *for all I care*. Then he goes out.

850. *παῖ παῖ*] Here is another theatrical supernumerary, like Xanthias and Manodorus, *supra* 656. The sacrificial preparations here are identical with those in the Peace; and as to the *κανοῦν* and *χίρμιθα*, the *basket* and the *lustral water*, see Peace 956, 957, where the servant was directed to take them and walk round the altar. That he is intended to do the same here is plain from 958 *infra*.

ΧΟ. ὁμορροθῶ, συνθέλω, [στρ.
 συμπαραινέσας ἔχω
 προσόδια μεγάλα
 σεμνὰ προσιέναι θεοῖσιν,
 ἅμα δὲ προσέτι χάριτος ἔνεκα 855
 προβάτιόν τι θύειν.
 ἴτω ἴτω δὲ Πυθιάς βοὰ θεῶ,
 συναυλεῖτω δὲ Χαῖρις ῥῶδῃ.

ΠΕΙ. παῦσαι σὺ φουσῶν. Ἡράκλεις τουτὶ τί ἦν ;
 τουτὶ μὰ Δι' ἐγὼ πολλὰ δὴ καὶ δειν' ἰδὼν 860
 οὔπω κόρακ' εἶδον ἐμπεφορβιωμένον.
 ἱερεῦ, σὸν ἔργον, θῦε τοῖς καινοῖς θεοῖς.
 ΙΕ. δράσω τάδ'. ἀλλὰ ποῦ'στιν ὁ τὸ κανοῦν ἔχων ;

851. ὁμορροθῶ] Σοφοκλέους ἐκ Πηλέως. ἀντὶ τοῦ, τὸ αὐτὸ φρονῶ· ὁμορροθεῖν δὲ κυρίως τὸ ἅμα καὶ συμφώνως ἐρέσσειν.—Scholiast. As the Scholiast says on Πυθιάς βοὰ 857 infra καὶ τοῦτο ἐκ Πηλέως, some have thought that this little choral song is altogether fashioned on the model of an ode in that tragedy. The corresponding song, or antistrophe, will be found infra 895.

856. προβάτιον] Here, as in the Peace (929, 949), it is proposed to sacrifice a sheep; but in the present case, the victim produced is a goat, 1057 infra.

857. Πυθιάς βοὰ] Οὕτως ἔλεγον τὸν Παιῖνα.—Scholiast.

858. Χαῖρις] Ὡς αὐτομάτως ἐπιόντος αὐτοῦ ταῖς εὐωχίαις. ἦν δὲ καθαρθὸς ψυχρὸς, καὶ γέγονεν αὐληγῆς. μνημονεύει δὲ αὐτοῦ καὶ Φερεκράτης ἐν Ἀγρίοις

(A) φέρ' ἰδὼ. καθαρθὸς τίς κάκιστος ἐγένετο ;

(B) ὁ Πεισίου Μέλῃς. (A) μετὰ δὲ Μέλῃτα τίς ;

(B) ἔχ' ἀτρέμ', ἐγῶδα· Χαῖρις.

ἔστι καὶ ἕτερος, αὐληγῆς, οὗ μνημονεύει Κρατίνος ἐν Νεμέσει.—Scholiast. Whether the harper and the piper were two persons, or one and the same person, is immaterial. In Aristophanes Chaeris is uniformly an αὐληγῆς, and one whose room was preferred to his company, Ach. 16, 866, Peace 951. He is never

spoken of as a mere singer; and as he is described here as φουσῶν, and in the parallel passage of the Peace as αὐλῶν and φουσῶν, Hermann's reading, which will be found in the text, seems far preferable to the συναρδέω δὲ Χαῖρις ῥῶδαν of the MSS. The adverb αὐτομάτως in the Scholium means that he did

CHOR. I'M WITH you, you'll find me quite willing :
 I highly approve of your killing
 A lambkin, to win us the favour divine,
 Mid holy processions, stately and fine.
 Up high, up high, let the Pythian cry,
 The Pythian cry to the God be sent ;
 Let Chaeris play the accompaniment.

PEL. O stop that puffing ! Heracles, what's this ?
 Faith, I've seen many a sight, but never yet
 A mouth-band-wearing raven ! Now then, priest,
 To the new Gods commence the sacrifice.

PRIEST. I'll do your bidding. Where's the basket-bearer ?
 Let us pray

not wait to receive an invitation before presenting himself at these sacrificial feasts. And this is expressly stated in the Peace ; *πρόσσειν ἀκλῆτος*.

859. *παῦσαι σὺ φυσῶν*] Talk of Chaeris, and he is sure to appear. An actor enters with a raven's head and wings, but otherwise made up to resemble the unwelcome piper. He is playing an αὐλός with a *φορβειά*, "a sort of leathern muzzle fitting closely round the piper's mouth on each side of the pipe. It was intended to make the breath flow more evenly through the instrument, and so to produce a fuller and more melodious tone." See Wasps 582 and the note there. It is possible that, before the choral song began, Peisthetaerus had departed to fetch an officiating priest ; and that he returns with one, as the song comes to an end. Anyhow, he at once puts a stop to the

proceedings of the bird-Chaeris.

862. *65**] There are three distinct stages in this sacrifice. (1) the Priest commences with the bidding-prayer. It is so long and invites so many birds to the sacrifice, that the puny little victim (probably a mere dummy) will obviously be altogether insufficient. Accordingly (2) Peisthetaerus sends him to the rightabout, and proposes to perform his duties himself, *infra* 893. He is, however, so tormented by visitors—the poet, the oracle-monger, and the rest—that he finds it impossible to complete the sacrifice in public ; and therefore (3) takes the victim behind the scenes (1057 *infra*) and returns after the second Parabasis, line 1118 (250 lines after the sacrifice was started), to announce that it has at last been completed and that all the omens are favourable.

- εὔχεσθε τῇ 'Εστίᾳ τῇ ὀρνιθείῳ
 καὶ τῷ ἰκτίνῳ τῷ ἐστιούχῳ 865
 καὶ ὀρνισιν 'Ολυμπίοις καὶ 'Ολυμπίησι
 πᾶσι καὶ πάσῃσιν—
 ΠΕΙ. ὦ Σουνιέρακε χαῖρ' ἀναξ Πελαργικέ.
 ΙΕ. καὶ κύκνῳ Πυθίῳ καὶ Δηλίῳ
 καὶ Λητοῖ 'Ορτυγομήτρᾳ 870
 καὶ 'Αρτέμιδι 'Ακαλανθίδι—
 ΠΕΙ. οὐκέτι Κολαινὶς ἀλλ' 'Ακαλανθὶς 'Αρτεμις.
 ΙΕ. καὶ φρυγίῳ Σαβαζίῳ
 καὶ στρουθῷ μεγάλῳ
 μητρὶ θεῶν καὶ ἀνθρώπων— 875

864. *εὔχεσθε τῇ 'Εστίᾳ*] The litany is in prose, but here, as in *Thesm.* 295-311, I have followed the MSS. and older editions in cutting up the prose into short lines, and so rendering the several clauses more distinct and impressive. *'Εμμήσατο τὰ τῶν ἀνθρώπων ἦθη*, says the Scholiast, *καὶ γὰρ ἔθος ἀπὸ τῆς 'Εστίας ἀρχεσθαι* [*ἀπάρχεσθαι* vulgo] *ἐν ταῖς θυσίαις*. As to commencing with Hestia, see *Wasps* 846 and the note there. See also the Homeric Hymn to Hermes and Hestia conjointly 1-6. In the longer Homeric Hymn to Aphrodite 21-32 we are told that Hestia was the first-born daughter of Cronos, and was sought in marriage by Poseidon and Apollo; but she, touching the head of Father Zeus, vowed a solemn vow that she would remain a virgin all her days. Wherefore in lieu of marriage gifts the Father gave her a goodly heritage, that she should be first honoured amongst all men, and in all the Temples of the

Gods. So in the Phaethon of Euripides (*Fragm.* xv, Wagner, lines 35-7). *'Εστίας θ' ἔδος 'Αφ' ἧς γε σώφρων πᾶς ἀν ἀρχεσθαι θέλοι Εὐχὰς π[ροτείνων]*. The epithet *ἐστιούχῳ*, if applied to a God, would mean *guarding the hearth* (and, probably, there is an allusion here to Ζεὺς *ἐφίστιος*), but as applied to the Kite, it involves a play on the double signification of *'Εστία*, *Watching the sacrificial feasts for the purpose of carrying off the meat*; infra 892, *Peace* 1100. Some think that the Kite occupies this high place in the litany as being the re-instated "Sovereign of Hellas," supra 499; but this seems exceedingly doubtful.

868. *Σουνιέρακε . . . Πελαργικέ*] These, as Bergler pointed out, are epithets of Poseidon, *Σουνιέρακε*, *Sunium-laiak*, being a parody of *Σουνιάρων*, *Sunium-worshipped* (*Knights* 560); and *Πελαργικέ* of either *Πελασγικέ*, or more probably *Πελαγικέ*, *Sea-king*. And it is therefore obvious

- To the Hestia-bird of the household shrine,
 And the Kite that watches her feasts divine,
 And to all the Olympian birds and birdesses,
 PE. O Sunium-hawking, King of the Sea—mew, hail !
 PRIEST. And to the holy Swan, the Pythian and Delian one,
 And to thee too, Quail-guide Leto,
 And to Artemis the Thistle-finch,
 PEI. Aye, Thistle-finch ; no more Colaenis now !
 PRIEST. And to Sabazius the Phrygian linnet ; and then
 To Rhea the Great Mother of Gods and men ;

that a line has dropped out in which Poseidon was invoked under these names. In the absence of Euelpides, Peisthetaerus, as Mr. Green observes, seems to take up his part, and interpose the remarks which the other would have interposed, if present.

869. καὶ κύκνῳ κ.τ.λ.] The second group consists of Leto and her two children. We have seen, in the note to 772 supra, that swans transported Apollo from his Delian birth-place to his Pythian sanctuary ; and now the Delian and Pythian God is aptly represented by the Delian and Pythian swan. Artemis was worshipped at Myrrhinous (now *Meronda*) under the name *Κολαινίς*, from some ancient chief *Κολαινός* who flourished before Cecrops (Pausanias, Attica, xxxi. 3) ; and an inscription referring to **Ἀρτεμὶς Κολαινίς* has been found amongst its ruins, Leake's Topography of Athens, ii. 73. She is here called **Ἀκαλανθίς* (the *Thistle-finch*, an appellation which the Goldfinch enjoys in all languages), from a supposed similarity between *Κολαινίς* and **Ἀκαλανθίς*, a simi-

larity so faint that it has to be emphasized by Peisthetaerus. Leto herself, having become the mother of Apollo and Artemis in Ortygia (an ancient name of Delos), is called **Ὀρτυγομήτρα*, the *land-rail*, which derives the name from the curious circumstance that almost immediately after its harsh note is first heard, the quails begin to make their appearance. "In the south of France, the peasants call the land-rail *roi des cailles*, and in Spain it is known by the name of *guion de las codornices*, owing to an idea that it places itself at the head of the Quails, and precedes them on their migrations," Yarrell's British Birds, iii. 139 (Fourth Edition).

873. καὶ φρυγίῳ κ.τ.λ.] In the third group we have but two deities, the Phrygian Sabazius and the Phrygian Cybele. See the notes on Wasps 9 and 119. To Sabazius is given the name *φρυγίῳ*, the *finch*, supra 763, a pun on the word *φρυγίῳ*, with which it is probably unconnected. Cybele, otherwise Rhea, becomes an ostrich, *στρουθός*;

ΠΕΙ. δέσποινα Κυβέλη, στρουθὲ, μήτερ Κλεοκρίτου.

ΙΕ. δίδοναι Νεφελοκοκκυγέουσιν
 ὑγίαν καὶ σωτηρίαν
 αὐτοῖσι καὶ Χίοισιν—

ΠΕΙ. Χίοισιν ἥσθην πανταχοῦ προσκειμένοις.

880

ΙΕ. καὶ ἥρωσιν ὄρνισι καὶ ἡρώων παισὶ,
 πορφυρίωκι καὶ πελεκᾶντι καὶ πελεκίνῳ
 καὶ φλέξιδι καὶ τέτρακι
 καὶ ταῶνι καὶ ἐλεᾷ
 καὶ βασκᾷ καὶ ἐλασᾷ
 καὶ ἐρωδιῷ καὶ καταράκτῃ
 καὶ μελαγκορύφῳ καὶ αἰγιθάλλῳ—

885

ΠΕΙ. παῦ' ἐς κόρακας, παῦσαι καλῶν. ἰοὺ ἰοὺ,
 ἐπὶ ποῖον ὦ κακόδαιμον ἱερεῖον καλεῖς
 ἀλαιοέτους καὶ γύπας; οὐχ ὄρᾳς δι
 ἰκτίνος εἰς ἂν τοῦτό γ' οἴχοιθ' ἀρπάσας;

890

μεγάλῃ, or στρουθοκάμηλος, Latin *struthio*, and I presume that it is from this jest that the South American ostrich has acquired the name of Rhea (*Rhea Americana*). The *μεγάλῃ* here belongs as well to the *στρουθῷ* which precedes, as to the *μητρὶ* which follows it; the speaker first saying *στρουθῷ μεγάλῃ*, the *ostrich*, and then continuing the *μεγάλῃ* to *μητρὶ*, so as to combine *μεγάλῃ μητρὶ*, the "Magna Mater," the Mother of Gods and men. See the note on 745 supra. So in the translation the words *the Great* are intended first to be attached to Rhea, and then to combine with the "Mother" which follows.

876. Κλεοκρίτου] Cleocritus was an ungainly Athenian, who in gait or figure was supposed to resemble an

ostrich. And as the ostrich is *κατά-γαιος*, and unable to rise into the air, it is proposed in *Frogs* 1437 to equip Cleocritus for an aerial flight by winging him with the featherweight *Cinesias*. See the note there: and as to the extreme tenuity of *Cinesias* infra 1372-8.

880. Χίοισιν] Καὶ τοῦτο ἀφ' ἱστορίας ἔλαβεν. ἤρχοντο γὰρ Ἀθηναῖοι κοινῇ ἐπὶ τῶν θυσιῶν ἑαυτοῖς τε καὶ Χίοις, ἐπειδὴ ἔπεμπον οἱ Χῖοι συμμάχους εἰς Ἀθήνας, ὅτε χρεια πολέμου προσῆν. καθάπερ Θεόπομπος ἐν τῇ ιβ' τῶν Φιλιππικῶν φησιν, οὕτως, "οἱ δὲ πολλοὶ τοῦ ταῦτα πράττειν ἀπείχον, ὥστε τὰς εὐχὰς κοινὰς καὶ περὶ ἐκείνων καὶ σφῶν αὐτῶν ἐποιοῦντο, καὶ σπένδοντες ἐπὶ ταῖς θυσίαις ταῖς δημοτελείσιν ὁμοίως ἤρχοντο τοῖς θεοῖς Χῖοις δίδοναι τὰγαθὰ καὶ σφίσιν

PEI. Aye, Ostrich-queen, Cleocritus's Mother !

PRIEST. That they may grant health and salvation
To the whole Cloudecuckooburian nation,
For themselves and the Chians,

PEI. I like the Chians everywhere tacked on.

PRIEST. And to the hero-birds and sons of heroes,
And to the Porphyryon rail ;
And to the pelican white, and pelican grey ;
And to the eagle, and to the capercaillie ;
And to the peacock, and to the sedgewarbler ;
And to the teal, and to the skua ;
And to the heron, and to the gannet ;
And to the blackcap, and to the titmouse ;—

PEI. Stop, stop your calling, hang you. O, look here.
To what a victim, idiot, are you calling
Ospreys and vultures ? Don't you see that one
One single kite could carry off the whole ?

avrois."—Scholiast. He adds that as Theopompus. And he also cites
Thrasymachus in his work on the some lines from the "Cities" of Eupolis,
Art of Rhetoric says much the same who says of Chios

She sends us men in time of need,
and many a gallant ship,
Obedient as a well-trained steed
that never wants the whip.

And indeed up to this date, of the
three great islands off the coast of
Asia Minor which Athens called her
allies, and treated as her subjects,
Chios alone had been uniformly faithful.
Samos had long since endeavoured to
break away from this compulsory
alliance, but had been reduced to sub-
mission, and chastised for the offence.
Mitylene, and the greater part of *Lesbos*,
had made the like attempt, with the

like result. It was against Mitylene
that the dread decree went out that all
the adult males should be massacred,
and all the women and children re-
duced into slavery ; a decree passed
by the influence of Cleon who strove
vigorously, but unsuccessfully, to have it
carried out to the letter. But *Chios*,
though once falling under some slight
suspicion (Thuc. iv. 51), had remained
true throughout.

ἀπελθ' ἀφ' ἡμῶν καὶ σὺ καὶ τὰ στέμματα·
ἐγὼ γὰρ αὐτὸς τουτογὶ θύσω μόνος.

- ΧΟ. εἴτ' αὖθις αὖ τάρᾳ σοι [ἀντ. 895
δεῖ με δεύτερον μέλος
χέρνιβι θεοσεβῆς
δοσιον ἐπιβοᾶν, καλεῖν δὲ
μάκαρας, ἕνα τινὰ μόνον, εἴπερ
ἱκανὸν ἔξετ' ὄψον. 900
τὰ γὰρ παρόντα θύματ' οὐδὲν ἄλλο πλὴν
γένειόν τ' ἐστὶ καὶ κέρατα.

ΠΕΙ. θύοντες εὐξώμεσθα τοῖς πτερίνοισι θεοῖς.

- ΠΟ. Νεφελοκοκκυγίαν τὰν εὐδαίμονα
κλῆσον ὦ Μοῦσα 905
τεαῖς ἐν ὕμνων ἀοιδαῖς.

ΠΕΙ. τουτὶ τὸ πρᾶγμα ποδαπὸν; εἰπέ μοι τίς εἶ;

- ΠΟ. ἐγὼ μελιγλώσσων ἐπέων ἰεῖς ἀοιδὰν
Μουσάων θεράπων ὀτρηρὸς,
κατὰ τὸν Ὀμηρον. 910

893. ἀπελθ' ἀφ' ἡμῶν] He drives the Priest from the altar, throwing his garlands after him. As to the στέμματα, Kock refers to Iliad i. 14, 28. I do not think that the Priest actually leaves the stage, for I apprehend that it is his σπολὰς and χιτῶν which are requisitioned infra 933, 947.

903. θύοντες εὐξώμεσθα] Peisthetaerus now undertakes the ordering of the sacrifice, but is immediately interrupted by an unexpected arrival. There are two distinct batches of Athenian visitors, who must not be confounded with each other. Those who arrive before the

building of the City, 904–1055, have no special interest in Cloudecuckoobury, but represent the pests who would flock to the foundation of any new Athenian colony or acquisition. Those who come after the completion of the City, 1337–1468, are persons in want of wings, who come specially to Cloudecuckoobury to get them.

904. Νεφελοκοκκυγίαν] The first to enter is a needy Pindaric poet who comes in singing, and generally talks in song. And even when he condescends to speak in prose (that is, in iambs), there is a rhythmical sing-

Get away hence, you and your garlands too !
Myself alone will sacrifice this victim.

CHOR. ONCE MORE as the laver they're bringing,
Once more I my hymns must be singing,
Hymns holy and pious, the Gods to invite—
One alone, only one,—to our festival rite.
Your feast for two, I am sure won't do.
For what you are going to offer there
Is nothing at all but horns and hair.

PEI. Let us pray,
Offering our victim to the feathery gods.

POET. (*Singing*) Cloudecuckoobury
With praise and glory crown,
Singing, O Muse,
Of the new and happy town !

PEI. Whatever's this ? Why, who in the world are you ?

POET. O I'm a warbler, carolling sweet lays,
An eager meagre servant of the Muses,
As Homer says.

song in the lines, which shows that he was intended to deliver them in a sort of recitative, *Ἐρχεται τις ποιητής*, says the Scholiast, *ὡς ἐπὶ νεοκτίστου πόλεως ἐγκώμια λέγων*. He is coming for what he can get.

909. *Μουσῶν θεράπων*] The Scholiast refers to a line in the *Margites*, *Μουσῶν θεράπων καὶ ἐκβόλου Ἀπόλλωνος*. So in the last verse of the Homeric Hymn (xxxii) to the Moon *δοῖδοι* are styled *Μουσῶν θεράποντες*. And the expression is employed by Hesiod more than once in the *Theogony*. Indeed, it is quite a

common description of a Poet. Bacchylides (v. 13) pronounces himself *χρυσάμπεκος Οὐρανίας κλεινὸς θεράπων*. The slayer of Archilochus was driven from the Delphian Temple, because he had slain *Μουσῶν θεράποντα*. And his plea that the deed was done in battle was of no avail, Apollo repeating that Archilochus was a *θεράπων Μουσῶν*. Dio Chrys. Orat. xxxiii. (p. 397). In like manner, when the Sybarites, who had slain a *κισσάρηδος* at the altar of Hera, went to consult the oracle at Delphi, the answer came *οὐ σὲ θεμιστεύσω, Μουσῶν θεράποντα*

- ΠΕΙ. ξπειτα δῆτα δοῦλος ὦν κόμην ἔχεις ;
 ΠΟ. οὐκ, ἀλλὰ πάντες ἐσμὲν οἱ διδάσκαλοι
 Μουσάων θεράποντες ὄτρηροι,
 κατὰ τὸν Ὅμηρον.
- ΠΕΙ. οὐκ ἐτὸς ὄτρηρὸν καὶ τὸ ληδάριον ἔχεις. 915
 ἀτὰρ ὦ ποιητὰ κατὰ τί δεῦρ' ἀνεφθάρης ;
- ΠΟ. μέλη πεποίηκ' ἐς τὰς Νεφελοκοκκυγίας
 τὰς ὑμετέρας κύκλιά τε πολλὰ καὶ καλὰ
 καὶ παρθένεια, καὶ κατὰ τὰ Σιμωνίδου.
- ΠΕΙ. ταυτὶ σὺ πότε' ἐποίησας ; ἀπὸ ποίου χρόνου ; 920
 ΠΟ. πάλαι πάλαι δὴ τήνδ' ἐγὼ κλήζω πόλιν.
- ΠΕΙ. οὐκ ἄρτι θύω τὴν δεκάτην ταύτης ἐγὼ,
 καὶ τοῦνομ' ὥσπερ παιδίφ νῦν δὴ 'θέμην ;
- ΠΟ. ἀλλὰ τις ὥκεια Μουσάων φάτις 925
 οἷάπερ ἵππων ἀμαρνυά.
 σὺ δὲ πάτερ, κτίστορ Αἴτνας,

κατέκτας Ἥρης πρὸς βωμοῖσιν. Aelian, V. H. iii. 43. Aristophanes, quoting Homer, uses the epic form Μουσάων. ὄτρηρος, *diligent, active, zealous*, is a frequent epithet of a θεράπων. Iliad i. 821; Od. i. 109, iv. 23, 38, 217. But the combination Μουσάων θεράπων ὄτρηρος is not found in Homer.

915. ὄτρηρόν] Παίξει παρὰ τὸ ὄτρηροι, ὅτι τετρημένον (pierced with holes) ἦν αὐτοῦ καὶ τὸ ἱμάτιον.—Scholiast. On ληδάρων see supra 715.

918. κύκλια] Of these dithyrambic odes, sung by a chorus of fifty men or fifty boys, some specimens will be given us later in the play by the κυκλιοδιδάσκαλος Cinesias, 1372–1400. The παρθένεια were odes sung by a chorus of virgins. We still have some fragments of this

class by Pindar, Alcman, and others. Simonides excelled in both classes; but it is obvious that the odes κατὰ τὰ Σιμωνίδου mentioned here were neither ordinary κύκλια nor ordinary παρθένεια. They were either odes of these kinds composed in some special form introduced by Simonides, or else some different sort of composition altogether, such as hymns, or dancing songs (ὑπορχήματα), for which he was equally famous. The plural Νεφελοκοκκυγίας is used by the Poet, the Oracle-monger (963), and the Commissioner (1023), possibly because they have just left τὰς Ἀθήνας, and are keeping to the familiar form; though it may also indicate, especially in the case of the Commissioner, a sort of contemptuous indifference.

PEI. What! you a slave and wear your hair so long?

POET. No, but all we who teach sweet choral lays
Are eager meagre servants of the Muses,
As Homer says.

PEI. That's why your cloke so meagre seems, no doubt.
But, poet, what ill wind has blown you hither?

POET. Oh I've been making, making lovely songs,
Simonideans, virgin songs, and sweet
Dithyrambic songs, on your Cloudecuckooburies.

PEI. When did you first begin these lovely songs?

POET. Long, long ago, O yes! Long, long ago!

PEI. Why is not this the City's Tenth-day feast?
I've just this instant given the child its name.

POET. But fleet, as the merry many-twinkling horses' feet,
The airy fairy Rumour of the Muses.
Aetna's Founder, father mine,

922. δέκατην] The Tenth- or Name-day of a child, see the note on 498 supra.

924. Μουσάων φάτις] But there came a swift whisper of the Muses. The φάτις of the Muses resembles the φήμη, or Divine Rumour, mentioned in the note on 720. The victory of Plataea was realized at Mycale almost at the very moment of its occurrence: the name of Cloudecuckoobury was, by the divine agency of the Muses, made known to the Poet long before it was invented.

926. σὺ δὲ πάτερ] He now discloses the real object of his visit by begging for a little donation, introducing his request with a quotation from Pindar. We are told by the Scholiast here, and also by the Scholiast on Pindar,

Pyth. ii. 127 and Nem. vii. 1, that Pindar in one of his choral dancing-songs, had said, addressing Hiero, σύνες ὁ τοι λέγω, λαθίων ἱερῶν ὁμώνυμε (or ἐπώνυμε) πάτερ, κρίστορ Αἰτνας. Our poet cites the first four words infra 945, and the remainder here. The appellation κρίστορ Αἰτνας is a piece of delicate flattery on the part of Pindar, for Hiero, anxious to obtain the fame and honours of a Founder, re-colonized Catana, and changing its name to Aetna, proclaimed himself its Founder (Scholiast at the beginning of the first Nemean). And when he won the chariot race in the Pythian games of B. C. 474, he caused the prize to be awarded to him not as ἱέρωνι Συρακοσίῳ, but as ἱέρωνι Αἰτναίῳ. See the first Pythian,

ζαθέων ἱερῶν ὁμώνυμε,

δὸς ἐμὶν ὃ τι περ

τεῶ κεφαλῇ θέλῃς

πρόφρων δόμεν ἐμὶν τεῶν.

930

ΠΕΙ. τουτὶ παρέξει τὸ κακὸν ἡμῖν πράγματα,

εἰ μὴ τι τούτῳ δόντες ἀποφευγούμεθα.

οὗτος, σὺ μέντοι σπολάδα καὶ χιτῶν' ἔχεις,

ἀπόδουθι καὶ δὸς τῷ ποιητῇ τῷ σοφῷ.

ἔχε τὴν σπολάδα· πάντως δέ μοι ριγῶν δοκεῖς.

935

ΠΟ. τόδε μὲν οὐκ ἀέκουσα φίλα

Μοῦσα τόδε δῶρον δέχεται·

τὸ δὲ τεῶ φρενὶ μάθε

Πινδάρειον ἔπος—

ΠΕΙ. ἄνθρωπος ἡμῶν οὐκ ἀπαλλαχθήσεται.

940

ΠΟ. νομάδεσσι γὰρ ἐν Σκύβαις

where also Pindar calls him κλεινὸς οἰκιστὴρ Αἴτνας. He is ζαθέων ἱερῶν ὁμώνυμος because his name is Ἱέρων. And as to πάτερ, he is described in the third Pythian as ξείνους θαυμαστὸς πατήρ.

929. τεῶ κεφαλῇ] Παίζει πρὸς τὸ Πινδαρικόν. τῇ γὰρ κεφαλῇ ἐπινεύουσιν οἱ βασιλεῖς.—Scholiast.

930. ἐμὶν τεῶν] I have substituted Kock's τεῶν for the MS. τεῖν, though in my opinion τεῖν should be struck out altogether. I imagine that it was jotted down, as a similar form, beside ἐμὶν, perhaps from Homer's τεῖν δ' ἐθέλω τόδ' ὑπάσσαι. The Scholiast's remark, χλευάζει τῶν διθυραμβοποιῶν τὸν συνεχὴ ἐν τοῖς τοιοῦτοις δωρισμῶν, καὶ μάλιστα τὸν Πίνδαρον συνεχῶς λέγοντα ἐν ταῖς αἰτήσεσι τὸ ἐμὶν, refers merely to the double ἐμὶν (δὸς ἐμὶν ὃ τι θέλῃς

δόμεν ἐμὶν), and takes no notice of τεῖν. However τεῶν makes good sense, and is a less violent remedy.

933. οὗτος] The Scholiast, two lines below, says that Peisthetaerus is there speaking μετὰ τὸ ἀποδύσασθαι τὸν ἱερέα. And I think that this is right, and that the Priest is the person despoiled of his σπολάς and χιτῶν. For the σπολάς, though mostly worn by soldiers, was not exclusively so. It was a leather jerkin, fastened at both shoulders, and was probably worn by the Priest as a sacrificial vestment. The Scholiast here cites a passage from the Αἴας Λοκρὸς of Sophocles, καταστίκτου κυνὸς Σπολάς Λίβυσσαν' παρδαληφόρον δέρος, and explains it of a leopard-skin affixed to the house of Antenor, as a sign, Strabo tells us (xiii. 1. 53, p. 608), that his house was

Whose name is the same as the holy altar flame,
Give to me what thy bounty chooses
To give me willingly of thine.

PEI. He'll cause us trouble now, unless we give him
Something, and so get off. Hallo, you priest,
Why, you've a jerkin and a tunic too;
Strip, give the jerkin to this clever poet.
Take it; upon my word you *do* seem cold.

POET. This little kindly gift the Muse
Accepts with willing condescension;
But let me to an apt remark
Of Pindar call my lord's attention.

PEI. The fellow does not seem inclined to leave us.

POET. Out among the Scythians yonder

to be spared, in the sack and destruction of Troy. The Scholiast also cites Callistratus as calling it an *ἐφαπτον δερμάτινον*, and Euphronius a *χιτῶνα δερμάτινον*, but that it could not properly be styled a *χιτῶν* is plain from the passage before us. Hesychius and Photius, s. v., and Pollux (vii. chap. 15 and x. segm. 142) all describe it as a military vestment worn over, or instead of, a *θώραξ*. And Xenophon (Anab. iii. 3. 20 and iv. 1. 18) appears to do the same, though the MSS. there spell it *σπολάς*.

935. *ρίγων*] Some have thought that Aristophanes is referring to the well-known line of Hipponax, *ὃς χλαῖναν Ἰηπώνακτι, κάρτα γὰρ ῥίγῳ*. See Gaisford's footnote on Hephaestion v. 1.

941. *νομάδεσσι γὰρ κ.τ.λ.*] This speech is almost entirely borrowed from Pindar. Hiero had given to some person a team of mules, and Pindar is

beseeking him to complete the gift by adding a chariot also. The Scholiast says *Καὶ ταῦτα παρὰ τὰ ἐκ Πινδάρου. ἔχει δὲ οὕτως*

*Νομάδεσσι γὰρ ἐν Σκύθαις
ἀλῆται ἵπράτων,
ὃς ἀμαξοφόρητον ὄλεον οὐ πέπαται.
ἀελεῖς δ' ἔβα.*

λαβὼν δὲ ἡμόνους παρὰ Ἰέρωνος ἦται αὐτὸν καὶ ἀρμάτιον. δῆλον δὲ ὅτι χιτῶνα αἰτεῖ πρὸς τῇ σπολάδι. "Ita enim" says Schneider, in his excellent commentary on the Pindaric Fragments, "Scholiastae verba restituit Berglerus, Germanici nominis decus, cum antea legebatur *ἔβα τῶνδε λαβὼν ἡμόνους παρ' Ἰέρωνος καὶ ἦται αὐτὸν καὶ Ἀρμώδιον.*" But to whom were the mules given, and for whom was Pindar begging the chariot? The Scholiast implies that it was Pindar himself, and so Schneider,

ἀλᾶται Στράτων,
 δς ὑφαντοδόνητον ἔσθος οὐ πέπαται·
 ἀκλεὴς δ' ἔβα σπολὰς ἀνευ χιτῶνος.
 ξύνες δ' τοι λέγω.

7
 945

ΠΕΙ. ξυνίημ' ὅτι βούλει τὸν χιτωνίσκον λαβεῖν.
 ἀπόδουθι· δεῖ γὰρ τὸν ποιητὴν ὠφελεῖν.
 ἀπελθε τουτονὶ λαβών. ΠΟ. ἀπέρχομαι,
 κὰς τὴν πόλιν γ' ἐλθὼν ποιήσω δὴ ταδί·
 κλῆσον ὦ χρυσόθρονε
 τὰν τρομερὰν κρυερὰν
 νιφόβολα πεδία
 πολύσπορά τ' ἤλυθον.

950

ἀλαλάῃ

ΠΕΙ. νῆ τὸν Δί' ἀλλ' ἤδη πέφευγας ταυταγὶ
 τὰ κρυερὰ, τονδὶ τὸν χιτωνίσκον λαβών.
 τουτὶ μὰ Δί' ἐγὼ τὸ κακὸν οὐδέποτε' ἤλπισα,
 οὕτω ταχέως τοῦτον πεπύσθαι τὴν πόλιν.
 αὐθις σὺ περιχώρει λαβὼν τὴν χέρνιβα.
 εὐφημία 'στω.

955

ubi supra, thinks. But later writers, while admitting that Pindar was in the habit of receiving gifts from princes, consider this "asking for more" to be unworthy of the bard; and Böckh suggests (1) that Hiero gave the mules to his charioteer, and (2) that Straton was the charioteer's name. The first suggestion is a very unlikely one, and the second is obviously wrong. It would be absurd to picture Hiero's favoured charioteer as wandering about amongst the Scythians; and whoever the person in question may be, whether Pindar himself, or Hiero's charioteer, or another, we may be sure that the poet is follow-

ing his usual practice, and is telling a legendary story about a mythical Straton with which to point an enigmatic request for the chariot. It would certainly make the Aristophanic adaptation more pungent, if Pindar was begging the additional present on his own account. Our poet takes the lines exactly as Pindar wrote them, except that for ἀμαξοφόρητον οἶκον he substitutes two other words, corresponding syllable for syllable, ὑφαντοδόνητον ἔσθος. The Scythians were, to the ancients, the regular example of the ἀμάξιοι, the caravan life of the Nomad. See, for example, Aesch. P. V. 728; Hdt. iv. 46;

See poor Straton wander, wander,
 Poor poor Straton, not possessed of a whirly-woven vest.
 All inglorious comes, I trow, leather jerkin, if below
 No soft tunic it can show.
 Conceive my drift, I pray.

PEI. Aye, I conceive you want the tunic too.
 Off with it, you. Needs must assist a Poet.
 There, take it, and depart. POET. Yes, I'll depart,
 And make to the city pretty songs like this ;
 O Thou of the golden throne,
 Sing Her, the quivering, shivering ;
 I came to the plains many-sown,
 I came to the snowy, the blowy.

Alalae !

PEI. Well, well, but now you surely have escaped
 From all those shiverings, with that nice warm vest.
 This is, by Zeus, a plague I never dreamed of
 That he should find our city out so soon.
 Boy, take the laver and walk round once more.
 Now hush !

Horace, Odes iii. 24. 10. St. Chrysostom (Hom. 69 in Matth. p. 683 D) says "Ακουσον οἷος τῶν ἀμαξοβίων Σκυθῶν ὁ βίος. οὔτω τοὺς Χριστιανοὺς ζῆν ἔδει.

945. ξύνες ὁ τοι λέγω] I have no doubt that Aristophanes is quoting these words in their proper place, and that the address to Hiero cited in the note to 926 supra succeeded, and did not, as the Commentators on Pindar suppose, precede, the little parable about Straton. Pindar is, in fact, trying to impress upon Hiero the application of the parable. Compare the use of these same words by Plato, Phaedrus chap.

xii. (236 D); Meno chap. ix. (76 D). Schneider quotes from Greg. Naz. Epist. II. (vol. i. p. 678) σύνες ὁ τοι λέγω, φησὶ Πίνδαρος. The priest surrenders his tunic and leaves the stage.

950. χρυσόθρονε] Whom is he addressing? Beck thinks Apollo; others, the Muse; see 905 supra. Very possibly he was not himself quite certain.

953. ἀλαλαί] This is a little jubilant cry, at his unexpected good fortune in carrying off a jerkin and tunic. Those who follow him get nothing but tripes.

- ΧΡ. μὴ κατάρξῃ τοῦ τράγου.
 ΠΕΙ. σὺ δ' εἴ τίς; ΧΡ. ὅστις; χρησμολόγος. ΠΕΙ. οἴμωζέ νυν. 960
 ΧΡ. ὦ δαιμόνιε τὰ θεῖα μὴ φαύλως φέρε·
 ὡς ἔστι Βάκιδος χρησμοῦς ἀντικρυς λέγων
 ἐς τὰς Νεφελοκοκκυγίας. ΠΕΙ. κάπειτα πῶς
 ταυτ' οὐκ ἐχρησμολόγεις σὺ πρὶν ἐμὲ τὴν πόλιν
 τήνδ' οἰκίσαι; ΧΡ. τὸ θεῖον ἐνεπόδιζέ με. 965
 ΠΕΙ. ἀλλ' οὐδὲν οἶόν ἐστ' ἀκοῦσαι τῶν ἐπῶν.
 ΧΡ. ἀλλ' ὅταν οἰκήσωσι λύκοι πολιαί τε κορώναι
 ἐν ταύτῃ τὸ μεταξὺ Κορίνθου καὶ Σικυῶνος,—
 ΠΕΙ. τί οὖν προσήκει δῆτ' ἐμοὶ Κορινθίων;
 ΧΡ. ἤνλξαι θ' ὁ Βάκισ τοῦτο πρὸς τὸν ἀέρα. 970
 πρῶτον Πανδώρα θῦσαι λευκότριχα κρίον·

959. μὴ κατάρξῃ τοῦ τράγου] Peisthetaerus is a second time about to commence the sacrifice, when he is a second time interrupted. The present intruder is an itinerant χρησμολόγος, soothsayer or oracle-monger, the exact counterpart of Hierocles in the Peace. A χρησμολόγος of this sort was not a foreteller of future events; he was a collector and expounder of old oracles, genuine or fictitious. See the note on Peace 1046. Both here and in the Peace the oracles brought are those of the ancient prophet Bakis, which seem to have been in vogue at this time; owing, probably, to the testimony borne to their merits in the recently published History of Herodotus. See the note on Peace 1070. It need hardly be said that the oracle-monger, as well as the poet, is of the mendicant order. He abruptly forbids Peisthetaerus to begin

upon the goat, that is to begin the sacrifice, the severance of the hair on the victim's forehead being the regular commencement of the sacrificial ceremony.

966. οὐδὲν οἶον] *There is nothing like hearing what the oracle says.* He uses the word ἐπῶν because oracles were regularly delivered in heroic hexameters. The expression οὐδὲν οἶον in this sense is very common, cf. Lysistrata 135. Brunck refers to Demosthenes against Meidias, 59 (p. 529) οὐδὲν γὰρ οἶον ἀκούειν αὐτοῦ τοῦ νόμου.

967. λύκοι] We may take the crows to be the Birds; and the wolves, their hereditary adversaries, the Men; see supra 369.

968. τὸ μεταξὺ Κ. καὶ Σ.] The meaning of this expression is explained two lines below by the speaker himself. The Birds, under the guidance of

ORACLE-MONGER. Forbear! touch not the goat awhile.

PEI. Eh? Who are you? OR. A soothsayer. PEI. You be hanged!

OR. O think not lightly, friend, of things divine;

Know I've an oracle of Bakis, bearing

On your Cloudecuckooburies. PEI. Eh? then why

Did you not soothsay that before I founded

My city here? OR. The Power within forbade me.

PEI. Well, well, there's nought like hearing what it says.

OR. Nay but if once greg crows and wolbes shall be banding together,

Out in the midway space, twixt Corinth and Sicyon, dwelling,—

PEI. But what in the world have I to do with Corinth?

OR. Bakis is riddling: Bakis means the Air.

First to Pandora offer a white-fleeced ram for a victim.

Peisthetaerus, are taking for their City τὸν αἴρα καὶ πᾶν τοῦτ' ὃ μεταξὺ. See supra 551. Oracles are bound to be dark and enigmatic, and Bakis therefore, speaking of this *mid-space* between earth and sky, avails himself of a well-known oracular phrase, and calls it the *mid-space* between Corinth and Sicyon. The oracle to which the Scholiast refers is more fully given by Athenaeus v. 60. Persons, it is there said, who ask impertinent questions of the God (such as Chaerephon's *Is there a man wiser than Socrates?*) frequently get a rap on their knuckles for their pains, ἐπιπαιτίζει αὐτοὺς ὁ Θεός. Thus when some one (whether Aesop or another) asked Πῶς ἂν πλουτήσαιμι Διὸς καὶ Λητοῦς νύξ; the God in mockery answered εἰ τὸ μέσον κτήσαιο Κορίνθου καὶ Σικυῶνος. Hence arose a proverb, quoted by Eustathius on Iliad ii. 572, εἴη μοι τὸ μεταξὺ Κορίνθου καὶ Σικυῶνος, one of the proverbs illus-

trated by Erasmus in his Adagia. This seems to me to exhaust the meaning of the line; but Bergler, who comments on the foregoing passages, thinks that there is a further allusion to an Orneae, not the town in Argolis mentioned above in line 399, but another Orneae described by Eustathius on Iliad ii. 571 as lying μεταξύ Κορίνθου καὶ Σικυῶνος. But this seems to be an error of Eustathius; and even were it correct, the soothsayer's own explanation appears to exclude any allusion of this kind.

971. Πανδώρα] He is thought to select this name in reference to the many gifts he hopes to receive, as the first expounder (προφήτης) of the oracles of Bakis. From his begging a cloke and sandals, we may assume that his garments, like the Poet's, were in a very dilapidated condition. The σπλάγχνα were naturally the bait which lured these mendicants to the sacrificial feast,

- ὅς δέ κ' ἐμῶν ἐπέων ἔλθῃ πρῶτιστα προφήτης,
τῷ δόμεν ἱμάτιον καθαρὸν καὶ καινὰ πέδιλα—
- ΠΕΙ. ἔνεστι καὶ τὰ πέδιλα; ΧΡ. λαβὲ τὸ βιβλίον.
καὶ φιάλην δοῦναι, καὶ σπλάγχνων χεῖρ' ἐπιπλήσαι. 975
- ΠΕΙ. καὶ σπλάγχνα διδόν' ἔνεστι; ΧΡ. λαβὲ τὸ βιβλίον.
κἂν μὲν θέσπιε κοῦρε ποιῆς ταῦθ' ὥς ἐπιτέλλω,
αἰετὸς ἐν νεφέλῃσι γενήσεται· αἱ δέ κε μὴ δῶς,
οὐκ ἔσει οὐ τρυγῶν οὐδ' αἰετὸς οὐ δρυκολάπτης.
- ΠΕΙ. καὶ ταῦτ' ἔνεστ' ἐνταῦθα; ΧΡ. λαβὲ τὸ βιβλίον. 980
- ΠΕΙ. οὐδὲν ἄρ' ὁμοίως ἐστ' ὁ χρησμὸς τουτῷ,
ὃν ἐγὼ παρὰ τ' ἀπόλλωνος ἐξεγραψάμην·
αὐτὰρ ἐπὴν ἄκλῆτος ἰὼν ἄνθρωπος ἀλαζῶν
λυπῇ θύοντας καὶ σπλαγχνεύειν ἐπιθυμῇ,
δὴ τότε χρὴ τύπτειν αὐτὸν πλευρῶν τὸ μεταξὺ— 985
- ΧΡ. οὐδὲν λέγειν οἴμαί σε. ΠΕΙ. λαβὲ τὸ βιβλίον.
καὶ φείδου μηδὲν μηδ' αἰετοῦ ἐν νεφέλῃσιν,
μήτ' ἢν Λάμπων ἢ μήτ' ἢν ὁ μέγας Διοπείθης.
- ΧΡ. καὶ ταῦτ' ἔνεστ' ἐνταῦθα; ΠΕΙ. λαβὲ τὸ βιβλίον.
οὐκ εἴ θύραξ; ἐς κόρακας. ΧΡ. οἴμοι δέλαιος. 990
- ΠΕΙ. οὐκ οὐν ἐτέρωσε χρησμολογήσεις ἐκτρέχων;
ΜΕ. ἤκω παρ' ὑμᾶς— ΠΕΙ. ἕτερον αὖ τουτὶ κακόν.

see Peace 1105. And as to the φιάλην, cf. Peace 1094.

974. λαβὲ τὸ βιβλίον] λαβέ, φησὶ, καὶ σκόπησον.—Scholiast. λαβὲ τὸ βιβλίον καὶ λέγε says Euclides at the end of the first chapter of the Theaetetus. Brunck has already cited from Plautus, Bacch. iv. 9. 100

CH. Estne istuc istic scriptum? NI. Hem specta, tum scies.

978. αἰετὸς ἐν νεφέλῃσι] The first four words of this line are taken from

the oracle which is said in Knights 1013 to have been the favourite oracle of the Athenian Demus, Πολλὰ ἰδὼν, the Demus was told, καὶ πολλὰ παθὼν, καὶ πολλὰ μογήσας, | Αἰετὸς ἐν νεφέλῃσι γενήσεται ἥματα πάντα.

985. τὸ μεταξὺ] He seems to be retorting on the soothsayer the τὸ μεταξὺ of 968 supra.

988. Λάμπων] See the note on 521 supra, and on Peace 1084. He seems to have been a soothsayer of far higher rank than Diopeithes, whose sanity was

Next, who first shall arrive my verses prophetic expounding,
Give him a brand-new cloak and a pair of excellent sandals.

PEI. Are sandals in it? OR. Take the book and see.

Give him moreover a cup, and fill his hands with the inwards.

PEI. Are inwards in it? OR. Take the book and see.

Wouth, divinely inspired, if thou dost as I bid, thou shalt surely
Soar in the clouds as an Eagle; refuse, and thou ne'er shalt become an
Eagle, or even a dove, or a wood-pecker tapping the oak-tree.

PEI. Is all that in it? OR. Take the book and see.

PEI. O how unlike your oracle to mine,

Which from Apollo's words I copied out;
But if a cheat, an impostor, presume to appear uninvited,
Troubling the sacred rites, and lusting to taste of the inwards,
Hit him betwixt the ribs with all your force and your furl.

OR. You're jesting surely. PEI. Take the book and see.

See that ye spare not the rogue, though he soar in the clouds as an Eagle,
Hea, be he Lampon himself or even the great Diopitides.

OR. Is all that in it? PEI. Take the book and see.

Get out! be off, confound you! (*Striking him.*) OR. O! O! O!

PEI. There, run away and soothsay somewhere else.

METON. I come amongst you— PEI. Some new misery this!

not above suspicion. See the note on Wasps 380. The Scholiast here says, ὁ δὲ Διοπίθης νῦν μὲν ὡς χρησμολόγος, ἐτέρωθεν δὲ (Knights 1085) ὡς κυλλὸς καὶ δωροδόκος. Σύμμαχος δὲ καὶ μανιώδη φησὶν, ὡς Τηλεκλείδης ἐν Ἀμφικτύοισι δῆλον ποιεῖ. παράκειται δὲ καὶ τὰ Φρυγίου ἔμπροσθεν ἐν Κρόνῳ "Ἄνῃρ χορεύει, καὶ τὰ τοῦ θεοῦ καλὰ. | βούλει Διοπίθῃ μεταδράμω καὶ τύπανα;" καὶ Ἀμειψίας ἐν Κόνῳ "ὥστε ποιῶντες χρῆσμοι αὐτοὶ | διδάσκει ᾗδεν | Διοπίθῃ τῷ παραμανομένῳ."

990. οὐκ εἰ θύραζ'] As he says this,

he strikes him and drives him out.

992. ἤκω παρ' ὑμῶν] There was a slight pause between the visits of the Poet and the Oracle-monger, but henceforward there is no pause; as one goes out, another comes in. The present visitor is a sage of portentous gravity, with the solemnity of a Tragic actor; whence Peisthetaerus addresses him with τίς ὁ κόθορνος τῆς ὁδοῦ; *what is the tragic style, the pompous purpose, of your journey?* He is bringing with him the instruments of a land-surveyor, which one might

τί δ' αὖ σὺ δράσων; τίς δ' ἰδέα βουλευμάτων;

τίς ἢ πίνωια, τίς ὁ κῆθορνος τῆς ὁδοῦ;

ΜΕ. γεωμετρήσαι βούλομαι τὸν αέρα

995

ὑμῖν διελεῖν τε κατὰ γῆρας. ΠΕΙ. πρὸς τῶν θεῶν

σὺ δ' εἴ τίς ἀνδρῶν; ΜΕ. ὅστις εἴμ' ἐγώ; Μέτων,

ὃν οἶδεν Ἑλλὰς χῶ Κολωνός. ΠΕΙ. εἰπέ μοι,

ταυτὶ δέ σοι τί ἔστι; ΜΕ. κανόνες ἀέρος.

αὐτίκα γὰρ ἀήρ ἔστι τὴν ἰδέαν ὅλος

1000

have thought rather out of place in an aerial city; but such is not the opinion of the sage. He is quite prepared to "land-survey the air," γεωμετρήσαι τὸν αέρα. He turns out to be the celebrated astronomer Meton, and the references which he makes to the κύκλος are doubtless intended to recall the 19 years Calendar, ἐννεακαιδεκαετηρίς, which went by the name of the Metonic cycle. He was the first to discover, or at all events to utilize, the important astronomical fact that at the expiration of any period of 6940 days the Sun and Moon will be found in the same relative positions which they occupied at its commencement. This period of 6940 days, sometimes called ὁ μέγας ἐνιαυτός (Aelian, V. H. x. 7) or Μέτωνος ἐνιαυτός (Diod. Sic. xii. 36), corresponds very nearly to 19 solar years, and to 235 lunar months. To bring these years and months into harmony, Meton gave to 12 of the 19 years 12 lunar months each (so accounting for 144 months), and to the remaining 7 years 13 lunar months each (so accounting for the remaining 91 months). Having thus adjusted the years and months, he could of course,

by noting the days on which full and new moons, eclipses and the like occurred in one period or cycle of 19 years, foretell the days on which they would occur in the next, or any other, cycle of 19 years; and had the synchronism of days, months, and years comprised in the cycle been absolutely exact, the calendar would have gone on without error to the end of time. But in fact the 3 figures, 6940 days, 235 months, and 19 years, do not exactly correspond, and accordingly various correctives had subsequently to be introduced. In modern days we have abandoned all attempt to calculate time by lunar months; yet still the numbers of the xix years of Meton's calendar appear, under the name of The Golden Numbers, in the Tables prefixed to our Book of Common Prayer. By far the most lucid and correct account of the system introduced by Meton, and the subsequent variations, is given by Dean Prideaux in his connexion of the Old and New Testament under the years B.C. 432 and 162. Shortly before the exhibition of this play Meton (according to Plutarch, Alcibiades chap. 17, Nicias chap. 13) had signalized

Come to do what? What's your scheme's form and outline?

What's your design? What buskin's on your foot?

MET. I come to land-survey this Air of yours,

And mete it out by acres. PEI. Heaven and Earth!

Whoever are you? MET. (*Scandalised.*) Whoever am I! I'm METON,

Known throughout Hellas and Colonus. PEI. Aye,

And what are *these*? MET. They're rods for Air-surveying.

I'll just explain. The Air's, in outline, like

himself by his objection to the Sicilian expedition. He had even, some say, in a fit of feigned madness burnt his house to the ground, and on the score of that misfortune kept back his son from sailing with the fleet.

998. Κολωνός] Meton's fame was general throughout Hellas; but it was at this moment specially connected with Colonus, an eminence in the most crowded part of the Athenian Agora, on which he had recently erected a horologe, worked by water

conducted from a neighbouring spring. The Metonic cycle had been published in the archonship of Apseudes B.C. 433, 432, about eighteen years before the date of this play; but that the Metonic horologe had only just been set up, we may safely infer from the fact that allusion to it is made not only by Aristophanes in the Birds, but also by Phrynichus in the "Solitary" (Μονότροπος), which competed with the Birds. The lines of Phrynichus are preserved by the Scholiast here.

(A) τίς δ' ἔστιν ὁ μετὰ ταῦτα φροντίζων; (B) Μέτων
ὁ Λευκοκοιεύς. (A) οἷδ' ὁ τὰς κρήνας ἀγων.

Possibly in the first line for μετὰ ταῦτα we should read μέγα τοῦτο. The Κολωνός in question, being in the Agora, was called Ἀγοραῖος to distinguish it from the deme and village of that name (Κολωνός Ἰππείος) situate a little over a mile (Thuc. viii. 67) to the north-west of Athens, the legendary scene of the death of Oedipus. δύο γὰρ ὄντων τῶν Κολωνῶν, ὁ μὲν Ἰππείος ἐκαλείτο, οὗ μέμνηται Σοφοκλῆς, ὡς Οἰδίποδος

εἰς αὐτὸν καταφυγόντος· ὁ δ' ἦν ἐν ἀγορᾷ παρὰ τὸ Εὐρυστάκειον, οὗ συνήεσαν οἱ μισθαροῦντες, Pollux vii. segm. 132. And to the same effect the Author of the Third Argument in Elmsley's Oed. Col., Harpocration, s.v. Κολωνίτας, the Etymol. Magn., s.v. Κολωνός, and Suidas, s.v. Κολωνίτας. Harpocration and the Author of the Argument cite two lines from the Περάλη of Pherecrates,

(A) οὗτος, πόθεν ἦλθες; (B) εἰς Κολωνὸν ψυχόμεν,
οὐ τὸν Ἀγοραῖον, ἀλλὰ τὸν τῶν Ἰππείων.

See Colonel Leake's Topography of Athens, i. 219 and 255.

- κατὰ πνιγέα μάλιστα. προσθεῖς οὖν ἐγὼ
τὸν κανόν' ἀνωθεν τουτονὶ τὸν καμπύλον,
ἐνθεὶς διαβήτην—μανθάνεις; ΠΕΙ. οὐ μανθάνω.
- ΜΕ. ὀρθῶ μετρήσω κανόνι προστιθεὶς, ἵνα
ὁ κύκλος γένηται σοι τετράγωνος, κὰν μέσφω 1005
ἀγορὰ, φέρουσαι δ' ὥσιν εἰς αὐτὴν ὁδοὶ
ὀρθαὶ πρὸς αὐτὸ τὸ μέσον, ὥσπερ δ' ἀστέρος,
αὐτοῦ κυκλοτεροῦς ὄντος, ὀρθαὶ πανταχῇ
ἀκτίνες ἀπολάμπωσιν. ΠΕΙ. ἄνθρωπος Θαλῆς.
Μέτων— ΜΕ. τί ἔστιν; ΠΕΙ. οἶσθ' ὅτι φιλῶ σ' ἐγὼ, 1010
κάμοι πιθόμενος ὑπαποκίνει τῆς ὁδοῦ.
- ΜΕ. τί δ' ἐστὶ δεινόν; ΠΕΙ. ὥσπερ ἐν Λακεδαίμονι
ξενηλατοῦνται καὶ κεκίνηνται τινες·
πληγαὶ συχναὶ κατ' ἄστυ. ΜΕ. μὴν στασιάζετε;
ΠΕΙ. μὰ τὸν Δί' οὐ δῆτ'. ΜΕ. ἀλλὰ πῶς; ΠΕΙ. ὁμοθυμαδὸν 1015
σποδεῖν ἅπαντας τοὺς ἀλαζόνας δοκεῖ.
- ΜΕ. ὑπάγοιμί τ᾽ ἄρ' ἄν. ΠΕΙ. νῆ Δί' ὥς οὐκ οἶδ' ἄρ' εἰ
φθαίης ἄν' ἐπείκεινται γὰρ ἐγγυὲς αὐταί.
- ΜΕ. οἴμοι κακοδαίμων. ΠΕΙ. οὐκ ἔλεγον ἐγὼ πάλαι;
οὐκ ἀναμετρήσεις σαυτὸν ἀπιῶν ἀλλαχῇ; 1020
- ΕΠ. ποῦ πρόξενοι; ΠΕΙ. τίς ὁ Σαρδανάπαλλος οὐτοσί;

1002. τὸν καμπύλον] The great astronomer and mathematician is here introduced as a solemn quack, talking unintelligible nonsense, *purposely* unintelligible, ἐπίτηδες ἀδιανόητα, as Symmachus says in the scholium. He claims to have solved the problem of squaring the circle; whilst in πνιγεὺς and διαβήτης there appears to be some reminiscence of Clouds 96, 178. However the diagram which he explains to Peisthetaerus seems to be to the following effect. He has with him several

κανόνες, of which one at least is flexible. Drawing a circle with a pair of compasses he lays the flexible κανὼν over the circumference, then with the straight rods he makes *radii* extending from the centre to, and prolonged beyond, the circumference. These are the streets which run from the marketplace to, and through, the city gates. Perhaps I may quote from a work of fiction (Bret Harte's "Clarence," commencement of Part III) a few lines which seem to illustrate Meton's plan.

- One vast extinguisher ; so then, observe,
 Applying here my flexible rod, and fixing
 My compass there,—you understand ? PEI. I don't.
- MET. With the straight rod I measure out, that so
 The circle may be squared ; and in the centre
 A market-place ; and streets be leading to it
 Straight to the very centre ; just as from
 A star, though circular, straight rays flash out
 In all directions. PEI. Why, the man's a Thales !
 Meton ! MET. Yes, what ? PEI. You know I love you, Meton,
 Take my advice, and slip away unnoticed.
- MET. Why, what's the matter ? PEI. As in Lacedaemon
 There's stranger-hunting ; and a great disturbance ;
 And blows in plenty. MET. What, a Revolution ?
- PEI. No, no, not that. MET. What then ? PEI. They've all resolved
 With one consent to wallop every quack.
- MET. I'd best be going. PEI. Faith, I'm not quite certain
 If you're in time ; see, see the blows are coming ! (*Striking him.*)
- MET. O, murder ! help ! PEI. I told you how 'twould be.
 Come, measure off your steps some other way.
- COMMISSIONER. Ho ! consuls, ho ! PEI. Sardanapalus, surely !

"It was sunset of a hot day at Washington. Even at that hour the broad avenues which diverged from the Capitol like the rays of another sun, were fierce and glittering." The words *ἀνθρώπος θαλῆς* with which Peisthetaerus greets the explanation are of course ironical, cf. Clouds 180.

1013. *ξενηλατοῦνται*] As to the *ξενηλασία*, the expulsion of strangers from Sparta by the mere act of the executive, without any legal proceedings, see the note on Peace 623. In all probability

this power was seldom exercised in quiet times, but the mere fact of its existence rendered the position of strangers in Sparta extremely precarious at all times.

1021. *ΕΠΙΣΚΟΠΟΣ*] In marked contrast to his three predecessors, the Fourth Visitor is a smart and gorgeous official, one of the Commissioners, *ἐπισκόπων*, who were despatched from Athens to superintend, organize, and report upon, the affairs of a colony or new acquisition. For the Scholiast is

- ΕΠ. ἐπίσκοπος ἦκω δεῦρο τῷ κυάμφ λαχὼν
 ἐς τὰς Νεφελοκοκκυγίας. ΠΕΙ. ἐπίσκοπος ;
 ἔπεμψε δὲ τίς σε δεῦρο ; ΕΠ. φαῦλον βιβλίον
 Τελέου τι. ΠΕΙ. βούλει δῆτα τὸν μισθὸν λαβὼν 1025
 μὴ πράγματ' ἔχειν, ἀλλ' ἀπιέναι ; ΕΠ. νῆ τοὺς θεούς.
 ἐκκλησιάσαι δ' οὖν ἐδεόμην οἴκοι μένων.
 ἔστιν γὰρ ἃ δι' ἐμοῦ πέπρακται Φαρνάκη.
 ΠΕΙ. ἀπιθι λαβὼν· ἔστιν δ' ὁ μισθὸς οὕτοσί.
 ΕΠ. τουτὶ τί ἦν ; ΠΕΙ. ἐκκλησία περὶ Φαρνάκου. 1030
 ΕΠ. μαρτύρομαι τυπτόμενος ὦν ἐπίσκοπος.
 ΠΕΙ. οὐκ ἀποσοβήσεις ; οὐκ ἀποίσεις τὸ κάδω ;
 οὐ δεινά ; καὶ πέμπουσιν ἤδη 'πισκόπους
 ἐς τὴν πόλιν, πρὶν καὶ τεθῆσθαι τοῖς θεοῖς ;
 ΨΗ. ἐὰν δ' ὁ Νεφελοκοκκυγιεὺς τὸν Ἀθηναῖον ἀδικῇ— 1035

quite mistaken in supposing that no such office really existed. οἱ παρ' Ἀθηναίων εἰς τὰς ὑπηκόους πόλεις ἐπισκέψασθαι τὰ παρ' ἐκάστοις πεμπόμενοι, says Harpocration (s. v. ἐπίσκοπος) ἐπίσκοποι καὶ φύλακες ἐκαλοῦντο, οὗς οἱ Δάκωνες ἀρμωστὰς ἔλεγον. And he quotes Theophrastus to the same effect. And indeed the name has been frequently found in inscriptions. The lofty tone and rich apparel of the present Commissioner elicit from Peisthetaerus the exclamation *What Sardanapalus have we here?* referring to that famous Assyrian monarch whose name must have already become a by-word for luxury and extravagance. He enters calling for the πρόξενοι, as if in surprise at their failure to welcome the arrival of so important a personage. The πρόξενοι were persons like our Consuls or Agents General, whose business it was to look

after the interests, in the city of their own residence, of any citizens of the state whose πρόξενοι they were.

1022. κυάμφ λαχὼν] This method of describing an official elected by lot is employed, not merely by the Comic Poet, but by the gravest historians and other prose writers, and occurs even in Athenian laws. It is said (Plutarch, Pericles chap. 27) that Pericles, whilst prosecuting the siege of Samos, divided his army into eight sections ; then he placed eight beans, one of which was white, in a box, and the section which drew the white bean was permitted to rest for the day, whilst the other seven continued the fighting. Doubtless on the following day only seven beans were used and the last-mentioned seven sections alone competed : and so on, till each of the eight sections had enjoyed its day of rest.

- COM. Lo, I to your Cloudecuckooburies come,
 By lot Commissioner. PEI. Commissioner?
 Who sent you hither? COM. Lo, a paltry scroll
 Of Teleas. PEI. Come now, will you take your pay
 And get you gone in peace? COM. By Heaven I will.
 I ought to be at home on public business,
 Some little jobs I've had with Pharnaces.
- PEI. Then take your pay, and go: your pay's just—this. (*Striking him.*)
- COM. What's that? PEI. A motion about Pharnaces.
- COM. Witness! he's striking a Commissioner.
- PEI. Shoo! shoo! begone; you and your verdict-urns.
 The shame it is! They send Commissioners
 Before we've finished our inaugural rites.
- STATUTE-SELLER. (*Reading.*) *But if the Cloudecuckooburian wrong the Athenian—*

It is supposed that the same system was pursued when officials were elected by lot.

1024. φαῦλον βιβλίον Τελέου] Although the lot determined which individual should be Commissioner, it presupposed some psephism or resolution of the people declaring that a Commissioner should be sent. This resolution, in the present case, was apparently proposed by Teleas, a very fit and proper person to open communications with the birds. See the note on 167 *supra*. The speaker calls it a φαῦλον βιβλίον because, as Bergler observed, it sends him away, against his will, from the pleasures and the occupations of the Imperial City.

1028. Φαρνάκη] Pharnaces was the satrap of the North-west provinces of Asia Minor, during the earlier period of the Peloponnesian War; see Thuc.

v. 1. He was the father of the more celebrated satrap, Pharnabazus, who played so conspicuous a part in Hellenic affairs during the later years, and after the close, of the War. The Commissioner, in speaking of his transactions with the Persian satrap, is merely airing his own political importance. The words μὴ πράγματ' ἔχειν, two lines above, mean *to escape the burdensome duties of your office*. πράγματ' ἔχειν is of course the very opposite to πράγματα παρέχειν, with which some appear to confound it.

1029. οὔτως[ι] 'Ραπίσας αὐτὸν ταῦτα λέγει.—Scholiast.

1032. τῷ κἀδῶ] It would seem that this exalted personage is himself carrying a couple of ballot-boxes; to the end that democratical institutions may forthwith be established in Cloudecuckoobury.

- ΠΕΙ. τουτὶ τί ἔστιν αὖ κακὸν τὸ βιβλίον ;
 ΨΗ. ψηφισματοπώλης εἰμὶ καὶ νόμους νέους
 ἤκω παρ' ὑμᾶς δεῦρο πωλήσω. ΠΕΙ. τὸ τί ;
 ΨΗ. χρῆσθαι Νεφελοκοκκυγιάς τοῖς αὐτοῖς μέτροισι καὶ 1040
 σταθμοῖσι καὶ νομίσμασι καθάπερ Ὀλοφύξιοι
 ΠΕΙ. σὺ δέ γ' οἴσιπερ ὠτοτύξιοι χρήσει τάχα.
 ΨΗ. οὗτος τί πάσχεις ; ΠΕΙ. οὐκ ἀπολείεις τοὺς νόμους ;
 πικροὺς ἐγὼ σοι τήμερον δείξω νόμους. 1045
 ΕΠ. καλοῦμαι Πεισθέταιρον ὕβρεως ἐς τὸν Μουνυχιῶνα μῆνα.
 ΠΕΙ. ἀληθες οὗτος ; ἔτι γὰρ ἐνταῦθ' ἦσθα σὺ ;
 ΨΗ. ἐὰν δέ τις ἐξελαύνῃ τοὺς ἀρχοντας καὶ μὴ δέχεται
 κατὰ τὴν στήλην— 1050

1038. ψηφισματοπώλης] The last of these visitors is a Statute-seller, a man who collected and sold to the public the various Resolutions from time to time passed by the Athenian Assembly. He is reading aloud one of these ψηφίσματα as he enters ; and the first words that are audible seem to imply that something had preceded relating to a transaction of some kind between a citizen of Athens and a citizen of Cloudecuckoobury.

1042. Ὀλοφύξιοι] Olyphyxus was one of the little towns on the peninsula of Acte, which, by the military canal of Xerxes, were cut off from the mainland, and became νησιώτιδες ἀντὶ ἡπειρωτίδων, Hdt. vii. 22. They seem subsequently to have formed part of the Athenian empire, but fell away to Brasidas when he entered the district ; Thuc. iv. 109. Probably they were now again subject to Athens ; but their name is here introduced, merely for the opportunity

which it gives Peisthetaerus of framing the purely fictitious name of Ὀτοτύξιοι, *the Lamenters*, from ὀτοτύζειν.

1045. πικροὺς νόμους] This does not mean that Peisthetaerus will make or exhibit any laws ; it is a common idiom, by which he adopts and retorts an obnoxious word or sentiment, turning it into a vague menace. For this purpose an Athenian would take the substantive which had roused his ire, and prefix the adjective πικρός, adding δψει τάχ' or something of that kind, see infra 1468. And see Thesm. 853 and the note there. An Englishman, on the other hand, would convert the substantive into a verb. "Grand jurors are ye ? We'll jure ye, i' faith," says Falstaff (1 Henry IV, ii. 2). The joke is retorted on himself in the Merry Wives of Windsor (iv. 2) where he is disguised as an old conjuring, fortune-telling woman ; and on Mrs. Page saying to him "Come, mother Prat ;

- PEI. Here's some more writing. What new misery's this?
 S.S. I am a Statute-seller, and I'm come
 Bringing new laws to sell you. PEI. Such as what?
 S.S. *Item, the Cloudcuckooburians are to use the selfsame weights
 and measures, and the selfsame coinage as the Olophyzians.*
 PEI. And you the selfsame as the Oh! Oh! -tyxians. (*Striking him.*)
 S.S. Hi! what are you at? PEI. Take off those laws, you rascal.
 Laws you won't like I'll give you in a minute.
 COM. (*Reappearing.*) I summon Peisthetaerus for next Munychion on a
 charge of outrage.
 PEI. O that's it, is it? What, are you there still?
 S.S. (*Reappearing.*) *Item, if any man drive away the magistrates, and do not
 receive them according to the pillar—*

come, give me your hand," Ford exclaims "I'll *prat* her (*πικρὰν θραύων ὀψεται*): out of my door, you witch! (*beats him*) I'll conjure you, I'll fortune-tell you." So in a modern farce "He's a poacher too; goes fowling, growling, and cocking; but I'll growse and cock him," O'Keefe, *Highland Reel*, Act ii, Sc. 1. "'The Liberator means Trafford,' said the Chartist. 'I'll Trafford him,' said the Liberator, and he struck the table with his hammer," Sybil vi. 9. "But perhaps, sir," said Mrs. Pipkins to the Colonel in Mr. Blackmore's *Alice Lorraine*, "your young ladies is not quite so romantic like, as our Miss Alice." "I should hope not; I'd romantic them," replied the Colonel, vol. iii. chap. 15. The verb in the English idiom, and the substantive in the Greek, have no meaning whatever except to emphasize the indignation of the speaker.

1046. *καλοῦμαι κ.τ.λ.*] The Com-

missioner disappeared from the stage after line 1034, and the Statute-seller after line 1045, but they each make two brief reappearances. Each in turn shows himself for a moment, discharges a hostile remark at Peisthetaerus, and vanishes before he can retaliate. This occurs twice. In the present line the Commissioner threatens Peisthetaerus with an action of outrage, *ὑβρεως δίκη*, to be tried next Munychion (our April or May). See the notes on *Wasps* 1406, 1418. The Scholiast here says that actions *ὑβρεως*, and at 1478 *infra* that actions *πρὸς τοὺς ξένους*, were heard in the month of Munychion; but these statements do not seem to be trustworthy.

1049. *ἐὰν δέ τις ἐξέλκυνη*] It is now the Statute-seller's turn, and he seems to have got hold of a law very pertinent to the present state of affairs. He says *κατὰ τὴν στήλην* "ἐπὶ τὰ ψηφίσματα καὶ τοὺς νόμους ἐν ταῖς στήλαις ἔγραφον."—Scholiast.

- ΠΕΙ. οἶμοι κακοδαίμων, καὶ σὺ γὰρ ἐνταῦθ' ἦσθ' ἔτι ;
 ΕΠ. ἀπολῶ σε καὶ γράφω σε μυρίας δραχμάς.
 ΠΕΙ. ἐγὼ δὲ σοῦ γε τὸν κάδω διασκεδῶ.
 ΨΗ. μέμνησ' ὅτε τῆς στήλης κατετίλας ἐσπέρας ;
 ΠΕΙ. αἰβοῖ· λαβέτω τις αὐτόν. οὗτος οὐ μενεῖς ; 1055
 ἀπίωμεν ἡμεῖς ὡς τάχιστ' ἐντευθενὶ
 θύσοντες εἴσω τοῖς θεοῖσι τὸν τράγον.
 ΧΟ. ἤδη 'μοὶ τῷ παντόπτη [οτρ.
 καὶ παντάρχα θνητοὶ πάντες
 θύσουσ' εὐκαταῖς εὐχαῖς. 1060
 πᾶσαν μὲν γὰρ γᾶν ὀπτεύω,
 σῶζω δ' εὐθαλεῖς καρποὺς
 κτείνων παμφύλων γένναν
 θηρῶν, ἃ πάντ' ἐν γαίᾳ
 ἐκ κάλυκος αὐξανόμενον γέννῃσι παμφάγοις 1065
 δένδρεσσι τ' ἐφημένα καρπὸν ἀποβόσκειται·
 κτείνω δ' οἱ κήπους εὐώδεις
 φθείρουσιν λύμαις ἐχθίσταις,
 ἐρπετά τε καὶ δάκετα πάνθ' ὅσα περ
 ἔστιν ὑπ' ἐμᾶς πτέρυγος ἐν φοναῖς ὀλλυται. 1070

1052. γράφω] Again the Commissioner. He is following up his previous interruption. He then said *I summon you*, for I take *καλοῦμαι* to be in the present tense like *προσκαλοῦμαι* in *Wasps* 1417. He now says *I write my claim at 10,000 drachmas*. Commentators have troubled themselves unnecessarily by confusing *γράφειν* with *γράφεσθαι*, to *indict*. *γράφειν* is not a legal term at all. It merely means "In the summons I give you, I write my claim at so much." Compare Deinarchus (adv. Dem.) 110 *γράφαντα καθ' ἐαυτοῦ θάνατον τὴν ζημίαν*.

Beck, with sufficient accuracy, said "*γράφειν δραχμάς est mulctam dicere drachmarum, quum γράφεσθαι sit accusare*." In the answer of Peisthetaerus there is a play on *κάδω* and *-κεδῶ* (*διασκεδῶ*).

1054. τῆς στήλης] Again the Statuteseller. This *στήλη* has nothing to do with that mentioned four lines above. Peisthetaerus is charged with committing an offence similar to that imputed to Cinesias, *Frogs* 366, *Eccl.* 330, where see the notes.

1057. τὸν τράγον] With these words Peisthetaerus and the other actors quit

- PEL. O mercy upon us, and are *you* there still ?
- COM. (*Reappearing.*) I'll ruin you ! I claim ten thousand drachmas !
- PEL. I'll overturn your verdicturn, I will.
- S.S. (*Reappearing.*) Think of that evening when you fouled the pillar.
- PEL. Ugh ! seize him, somebody ! Ha, you're off there, are you ?
Let's get away from this, and go within,
And there we'll sacrifice the goat in peace.
- CHOR. Unto me, the All-controlling,
All-surveying,
Now will men, at every altar,
Prayers be praying ;
Me who watch the land, protecting
Fruit and flower,
Slay the myriad-swarming insects
Who the tender buds devour
In the earth and on the branches with a never-satiate malice,
Nipping off the blossom as it widens from the chalice.
And I slay the noisome creatures
Which consume
And pollute the garden's freshly scented bloom ;
And every little biter, and every creeping thing
Perish in destruction at the onset of my wing.

the stage, and the goat is supposed to be duly sacrificed within. Meanwhile the Chorus, left alone, give a second Parabasis, consisting (like the second Parabasis of the Knights and the Peace, and the sole Parabasis of the Frogs) of a Strophe and Epirrhema, followed by an Antistrophe and Antepirrhema.

1058-1071. THE STROPHE. The Birds take credit to themselves for the blessings they already confer upon mankind, by destroying the noxious in-

sects which devour the bud and the fruit. They arrogate to themselves the epithets belonging to Zeus, says Bergler, referring to Oed. Col. 1085 *ὡς πάνταρχε θεῶν, παντόπτα Ζεῦ*. And cf. Ach. 435. With the exception of the four longer lines, the metre is entirely spondaic, *εὐδαλῆς* in 1062 being the Doric form of *εὐθηλῆς*. The excepted lines are paeonic, formed of paeons and cretics intermixed.

1070. *ὅτι' ἐμῶς πτέρυγος*] A man would

τῇδε μέντοι θῆμέρα μάλιστ' ἐπαναγορεύεται,
 ἣν ἀποκτείνει τις ὑμῶν Διαγόραν τὸν Μῆλιον,
 λαμβάνειν τάλαντον, ἣν τε τῶν τυράννων τίς τινα
 τῶν τεθνηκότων ἀποκτείνει, τάλαντον λαμβάνειν. 1075
 βουλόμεσθ' οὖν νυν ἀνειπεῖν ταῦτα χῆμεῖς ἐνθάδε.
 ἣν ἀποκτείνει τις ὑμῶν Φιλοκράτη τὸν Στρούθιον,
 λήψεται τάλαντον, ἣν δὲ ζῶντ' ἀγάγη τις, τέτταρα,
 οἱ συνείρων τοὺς σπίνους πωλεῖ καθ' ἑπτὰ τούβολου,
 εἴτα φυσῶν τὰς κίχλας δείκνυσι καὶ λυμαίνεται, 1080
 τοῖς τε κοψίχοισιν ἐς τὰς ρίνας ἐγχεῖ τὰ πτερὰ,
 τὰς περιστεράς θ' ὁμοίως ξυλλαβὼν εἶρξας ἔχει,
 κάπαναγκάζει παλεῦειν δεδεμένας ἐν δικτύφ.
 ταῦτα βουλόμεσθ' ἀνειπεῖν· κεί τις ὄρνιθας τρέφει

say *they fall beneath my arm*; a bird naturally says *fall beneath my wing*; not meaning, however, that the wing is the actual instrument of destruction. So in 1760 πτερῶν is substituted for χειρῶν.

1072-1087. THE EPIRRHEMA. At the Great Dionysia, several interesting ceremonies took place in the theatre before the dramatic competitions began. One is mentioned in the note on 1361 *infra*. The Chorus in this Epirrhema are referring to another, the proclamation, before an audience representing all friendly Hellenic peoples, of the outlaws upon whose heads a price had been set by the Athenian Demus. The Birds, following this example, proclaim to the same audience that they have set a price on the head of Philocrates, the bird-catcher, of whom we have already heard, *supra* 14.

1078. Διαγόραν τὸν Μῆλιον] Diodorus

Siculus (xiii. 6) tells us that in the archonship of Chabrias (in the latter part of whose archonship this play was exhibited) Διαγόρας ὁ κληθεὶς ἄθεος, διαβολῆς τυχὼν ἐπ' ἀσεβείᾳ, καὶ φοβηθεὶς τὸν Δῆμον, ἔφυγεν ἐκ τῆς Ἀττικῆς οἱ δ' Ἀθηναῖοι τῷ ἀνελόντι Διαγόραν ἀργυρίου τάλαντον ἐπέκηρυξαν. And the Scholiasts, quoting Craterus (whose collection of ψηφίσματα stood in much the same relation to Athenian history that Rymer's Foedera does to our own) and Melanthius (the author of a work on the Mysteries), say that the Resolution was inscribed on a pillar of bronze erected in Athens. They profess to give us the very words of the inscription; ἐν ᾗ (χαλκῇ στήλῃ) γέγραπται καὶ ταῦτα "εἰάν τις ἀποκτείνει Διαγόραν τὸν Μῆλιον, λαμβάνειν ἀργυρίου τάλαντον· εἰάν δέ τις ζῶντα ἀγάγη, λαμβάνειν δύο." And they tell us that the particular charge against him was that he had divulged and profaned the

Listen to the City's notice, specially proclaimed to-day ;
Sirs, Diagoras the Melian whosoever of you slay,
Shall receive, reward, one talent ; and another we'll bestow
If you slay some ancient tyrant, dead and buried long ago.
 We, the Birds, will give a notice, we proclaim with right good will,
Sirs, Philocrates, Sparrovian, whosoever of you kill,
Shall receive, reward, one talent, if alive you bring him, four ;
Him who strings and sells the finches, seven an obol, at his store,
Blows the thrushes out and, rudely, to the public gaze exposes,
Shamefully entreats the blackbirds, thrusting feathers up their noses.
Pigeons too the rascal catches, keeps and mews them up with care,
Makes them labour as decoy-birds, tethered underneath a snare.
 Such the notice we would give you. And we wish you all to know,

Mysteries, speaking slightly of them, and preventing many from becoming initiated. Doubtless his prosecution was due to the religious agitation which prevailed in Athens after the mutilation of the Hermae.

1075. τῶν τεθνηκότων] The Athenians still, in their public Ἀρὰ, denounced the tyrant (see Thesm. 838, 839, and the note on Thesm. 331), and still offered a reward to the tyrannicide. And as "the very name of tyrant" had been "now for fifty years unknown" (Wasps 490), Aristophanes chooses to consider the reward as offered to those who should slay a tyrant, dead and buried long ago.

1077. Φιλοκράτη τὸν Στρούθειον] Except that these words are substituted for Διαγόραν τὸν Μήλιον, the line is identical with 1073 supra. Στρούθειον is merely a fictitious name from στρουθός, as Sparrovian from sparrow (by analogy to Harrovian from Harrow).

1079. σπίνους] Σπίνος is the *siskin*, *Fringilla spinus* ; but it was impossible to introduce that name into a line already overburdened with sibilants.

1080. φουσῶν] The inflation of the dead thrushes was a knavish trick, to make them look larger and plumper. Feathers were inserted into the nostrils of the dead blackbirds, merely by way of ornament.

1083. ἐν δικτύῳ] The δίκτυον in this case was a large network frame, under which wild birds were allured, not only by bait, but also by decoy-birds of their own species. That pigeons were commonly employed for this purpose is incidentally mentioned by Aristotle (H. A. ix. 8. 4). After observing that some wild pigeons live for thirty or forty years, he adds that pigeons which are blinded and kept as decoy-birds live about eight years. παλεύειν is *to decoy*, παλεύτρια, *a decoy-bird*.

εἰργμένους ὑμῶν ἐν αὐλῇ, φράζομεν μεθιέναι. 1085
 ἦν δὲ μὴ πίθησθε, συλληφθέντες ὑπὸ τῶν ὀρνέων
 αὐθις ὑμεῖς αὖ παρ' ἡμῖν δεδεμένοι παλεύσετε.

εὐδαιμον φύλον πτηνῶν [ἀντ.
 οἰωνῶν, οἳ χειμῶνος μὲν
 χλαίνας οὐκ ἀμπισχοῦνται, 1090.
 οὐδ' αὖ θερμὴ πνίγους ἡμᾶς
 ἀκτὶς τηλαυγῆς θάλπει·
 ἀλλ' ἀνθηρῶν λειμώνων
 φύλλων ἐν κόλποις ναίω,
 ἡνίκ' ἂν ὁ θεσπέσιος ὄξυ μέλος ἀχέτας 1095
 θάλπεσι μεσημβρινοῖς ἡλιομανῆς βοᾷ.
 χεῖμάζω δ' ἐν κοίλοις ἀντροῖς
 νύμφαις οὐρέαις ξυμπαίζων·
 ἡρινά τε βοσκόμεθα παρθένια
 λευκότροφα μύρτα Χαρίτων τε κηπεύματα. 1100

τοῖς κριταῖς εἰπεῖν τι βουλόμεσθα τῆς νίκης πέρι,
 ὅσ' ἀγάθ', ἦν κρίνωσιν ἡμᾶς, πᾶσιν αὐτοῖς δώσομεν,
 ὥστε κρείττω δῶρα πολλῶ τῶν Ἀλεξάνδρου λαβεῖν.
 πρῶτα μὲν γὰρ, οὐ μάλιστα πᾶς κριτῆς ἐφίεται, 1105

1088-1101. THE ANTISTROPHE. The Birds give an idyllic description of their happy life amongst the fields and coppices.

1094. φύλλων ἐν κόλποις] *In the leafy bosoms*. The phrase is equivalent to the εὐανθεῖς κόλπους of *Frogs* 373: see the note on *Frogs* 372. "Qui sint φύλλων κόλποι, nescio," says Meineke. Such nescience may be pardonable in a Berliner, but an Englishman will at once recognize in the words the

happiest possible description of the billowy protuberances, the brakes and bushes, which are everywhere noticeable in our English fields.

1095. ἀχέτας] This is the Doric form of ἡχέτης, the *Chirruper*, that is, the Cicada. See the note on 40 *supra*, and the Additional Note. By θεσπέσιος we are to understand *inspired, ecstatic*.

1101. κηπεύματα] *The garden produce, the fruit of the garden*.

1102-1117. THE ANTEPIRHEMA.

Who are keeping birds in cages, you had better let them go.
Else the Birds will surely catch you, and yourselves in turn employ,
Tied and tethered up securely, other rascals to decoy.

O the happy clan of birds
Clad in feather ;
Needing not a woollen vest in
Wintry weather ;
Heeding not the warm far-flashing
Summer ray,
For within the leafy bosoms
Of the flowery meads I stay,
When the Chirruper in ecstasy is shrilling forth his tune,
Maddened with the sunshine, and the rapture of the noon.
And I winter in the cavern's
Hollow spaces,
With the happy Oreads playing ; and in Spring
I crop the virgin flowers of the myrtles white and tender,
Dainties that are fashioned in the gardens of the Graces.

Now we wish to tell the Judges, in a friendly sort of way,
All the blessings we shall give them if we gain the prize to-day.
Ne'er were made to Alexander lovelier promises or grander.
First, what every Judge amongst you most of all desires to win,

The second Antepirrhema of the Birds is framed on the same lines as the second Epirrhema (lines 1115 to 1130) of the Clouds. The Clouds there, as the Birds here, expatiate on the blessings which will attend the Judges if they decide in favour of the play, and on the disasters which will overtake them if they presume to decide against it. Here the gifts offered are said to

be nobler far than those offered to Paris by the three Goddesses, Hera, Athene, and Aphrodite, when they competed for the prize of beauty in the glades of "many-fountained Ida." Paris ~~we~~ call the Shepherd-Prince, but in the Iliad, though the two names are used indiscriminately, he is far more frequently called Alexander.

γλαῦκες ὑμᾶς οὐποτ' ἐπιλείψουσι Λαυριωτικαί·
 ἀλλ' ἐνοικήσουσιν ἔνδον, ἐν τε τοῖς βαλλαντιοῖς
 ἐννεοττεύουσιν κάκλέψουσι μικρὰ κέρματα.
 εἴτα πρὸς τούτοισιν ὥσπερ ἐν ἱεροῖς οἰκήσετε·
 τὰς γὰρ ὑμῶν οἰκίας ἐρέψομεν πρὸς ἀετόν· 1110
 κὰν λαχόντες ἀρχίδιον εἴθ' ἀρπάσαι βούλησθ' ἐτι,
 ὄξυν ἱερακίσκον ἐς τὰς χεῖρας ὑμῖν δώσομεν.
 ἦν δέ που δειπνήτε, πρηγορεῶνας ὑμῖν πέμψομεν.
 ἦν δὲ μὴ κρίνῃτε, χαλκεύεσθε μηνίσκους φορεῖν
 ὥσπερ ἀνδριάντες· ὡς ὑμῶν ὅς ἂν μὴ μῆν' ἔχῃ, 1115
 ὅταν ἔχῃτε χλανίδα λευκὴν, τότε μάλισθ' οὕτω δίκην
 δώσεθ' ἡμῖν, πᾶσι τοῖς ὄρνισι κατατιλῶμενοι.

ΠΕΙ. τὰ μὲν ἱέρ' ἡμῖν ἐστὶν ὄρνιθες καλὰ·
 ἀλλ' ὡς ἀπὸ τοῦ τείχους πάρεστιν ἄγγελος
 οὐδεὶς, ὅτου πευσόμεθα τάκεϊ πράγματα; 1120
 ἀλλ' οὕτωσ' ἰτρέχει τις Ἀλφειὸν πνέων.

1106. γλαῦκες Λαυριωτικαί] Athenian coins were stamped on the front with the head of Athene, and on the reverse with the figure of a γλαῦξ and the letters ΑΘΗ or ΑΘΕ. And as the silver of which they were made came from the mines of Laureium, Aristophanes calls the coins themselves γλαῦκες Λαυριωτικαί. Plutarch tells us that after the surrender of Athens Lysander sent his wealth to Sparta by the hand of Gylippus, who a few years previously had been the soul of the Syracusan defence, but who now, unfortunately, sullied his reputation by stealing a part of the treasure, and hiding it underneath the tiling of his house, ὑπὸ τὸν κέραμον τῆς οἰκίας. No one could imagine what had become of the

missing money, until a servant of Gylippus observed ὑπὸ τῷ Κεραμεῖῳ κοιτάζεσθαι πολλὰς γλαῦκας, *that a lot of owls were roosting underneath the Cerameicus (tiling-place)*, ἦν γὰρ, ὡς ἔοικε, adds Plutarch, τὸ χάραγμα τοῦ πλείστου τότε νομίσματος, διὰ τοὺς Ἀθηναίους, γλαῦκες; Lysander chap. xvi.

1110. ἀετόν] The name ἀετός or ἀέτωμα was, as is well known, given to the triangular pediment (the *gable* we may perhaps call it) which surmounted the columns of a Greek Temple. Cf. Pindar, Olymp. xiii. 21.

1111. ἀρχίδιον] Ὑποκοριστικῶς, τὴν ἀρχὴν, says the Scholiast, meaning that it is used as a pet name, a *darling office*, without any reference to size. And whether that is, or is not, the case

Little Lauriotic owlets shall be always flocking in.
 Ye shall find them all about you, as the dainty brood increases,
 Building nests within your purses, hatching little silver pieces.
 Then as if in stately Temples shall your happy lives be spent,
 For the birds will top your mansions with the Eagle pediment.
 If you hold some petty office, if you wish to steal and pick,
 In your hands we'll place a falcon, very keen and small and quick.
 If a dinner is in question, crops we'll send you for digestion.
 But should you the prize deny us, you had better all prepare,
 Like the statues in the open, little copper disks to wear;
 Else whene'er abroad ye're walking, clad in raiment white and new,
 Angry birds will wreak their vengeance, spattering over it and you.

PEI. Dear Birds, our sacrifice is most auspicious.

But strange it is, no messenger has come
 From the great wall we are building, with the news.
 Hah! here runs one with true Alpheian pantings.

here, diminutives are of course constantly so employed. See for example, Ach. 475, 872, 1036, 1207. The Birds take it for granted that if a man holds an office he will indulge his hands in picking and stealing: compare Wasps 557; Frogs 361. And the quick eye and sharp claws of the little hawk would naturally stand him in good stead for that occupation.

1114. *μηρίσκους*] Little moon-shaped disks of bronze, placed over statues to protect them from the pollutions of the birds. *σκεπάσματα, ἅπερ ἐπιτιθέασιν ταῖς κεφαλαῖς τῶν ἀνδριάντων διὰ τὸ [μὴ] ἀποπατεῖν κατ' αὐτῶν τὰ ὄρνεα.*—Scholiast. τοὺς ἐπὶ ταῖς κεφαλαῖς τῶν ἀνδριάντων τιθεμένους, ἵνα τὰ ὄρνεα μὴ προσίζηται, Photius. *μηρίσκος* is the diminutive of *μήν*, which

is used in the next line. The statue of Priapus in the demesnes of Maecenas, of which Horace speaks in Sat. i. 8. 37, could have had no protection of this kind.

1118. *τὰ μὲν λέρ'*] Peisthetaerus, who had left the stage, 1057 supra, for the purpose of sacrificing the goat within, now re-enters with the announcement that the sacrifice has at last been accomplished, and that all the omens are favourable. But how is it, he asks, that no messenger has arrived from the works? The words have hardly left his mouth, when the expected messenger comes running in *Ἀλφειῶν πνέων*, panting like a runner in the Olympian races, on the banks of the river Alpheius.

- ΑΓ. Α. ποῦ ποῦ 'στι, ποῦ ποῦ ποῦ 'στι, ποῦ ποῦ ποῦ 'στι ποῦ,
 ποῦ Πεισθέταιρός ἐστιν ἀρχων; ΠΕΙ. οὐτοσί.
- ΑΓ. Α. ἐξφοκοδμήται σοι τὸ τεῖχος. ΠΕΙ. εὐ λέγεις.
- ΑΓ. Α. κάλλιστον ἔργον καὶ μεγαλοπρεπέστατον
 ὥστ' ἂν ἐπάνω μὲν Προξενίδης ὁ Κομπασεὺς
 καὶ Θεαγένης ἐναντίω δὺ' ἄρματε,
 ἵππων ὑπόντων μέγεθος ὅσον ὁ δούριος,
 ὑπὸ τοῦ πλάτους ἂν παρελασαίτην. ΠΕΙ. Ἡράκλεις.
- ΑΓ. Α. τὸ δὲ μῆκος ἐστι, καὶ γὰρ ἐμέτρησ' αὐτ' ἐγὼ,
 ἑκατοντορόβηνιον. ΠΕΙ. ὦ Πόσειδον τοῦ μάκρους.
 τίνες φοκοδμήσαν αὐτὸ τῆλικουτονί;
- ΑΓ. Α. ὄρνιθες, οὐδεὶς ἄλλος, οὐκ Αἰγύπτιος
 πλινθοφόρος, οὐ λιθουργός, οὐ τέκτων παρῆν,
 ἀλλ' αὐτόχειρες, ὥστε θαυμάζειν ἐμέ.
 ἐκ μὲν γε Λιβύης ἦκον ὡς τρισμύρια
 γέραναι θεμελίους καταπεπωκυῖαι λίθους.

1126. Προξενίδης . . . Θεαγένης] For these two needy braggarts see the note on 822 supra. Here Aristophanes invents a deme for Proxenes, ὁ Κομπασεὺς, the *Braggadocian*, perhaps with a play on ὁ Κονσουλὺς, Wasps 233; as Dr. Blaydes, I observe, has also suggested. The vaunted estates of Theagenes are, we have already heard, supposed to lie in Cloudecuckoobury, and naturally his name at once occurs, as that of one likely to be driving in style along the city ramparts, together with this vain-glorious companion. The horses yoked to their chariots are each as big as that famous Wooden Horse which carried into Troy, in its capacious bulk, the flower of Achaean chivalry. In the Troades of Euripides (line 14), the Trojan

Horse is called, as Beck observes, δούριος ἵππος, κρυπτόν ἀμπισχὼν δόρυ. And so in the Theatetus, chap. xxix (p. 184 D) δεινὸν γὰρ εἰ πολλαὶ τινες ἐν ἡμῖν, ὥσπερ ἐν δουρείοις ἵπποις, αἰσθήσεις ἐγκάθηται κ.τ.λ.

1130. τὸ μῆκος] *Its height*. Aristophanes is perhaps thinking of Homer's description of Otus and Ephialtes (Odyssey xi. 311), who, when but nine years old, were 9 cubits (nearly 14 feet) in breadth, and 9 fathoms (about 54 feet) in height, ἀτὰρ μῆκος γε γενίσθη ἐννεόρηνιοι. The Bird-Wall was 600 feet high, twice the height of the Wall of Babylon. Bergler refers to Hdt. i. 178, 179, and Thuc. i. 93. In the former passage Herodotus is describing Babylon. Its wall was more than 300 feet high and 75 broad. There

MESSSENGER. Where, where,—O where, where, where,—O where, where, where,

Where, where's our leader Peisthetaerus? PEI. Here.

MESS. Your building's built! The Wall's complete! PEI. Well done.

MESS. And a most grand, magnificent work it is.

So broad, that on its top the Braggadocian

Proxenides could pass Theagenes

Each driving in his chariot, drawn by horses

As bulky as the Trojan. PEI. Heracles!

MESS. And then its height, I measured that, is just

Six hundred feet. PEI. Poseidon, what a height!

Who built it up to that enormous size?

MESS. The birds, none other; no Egyptian, bearing

The bricks, no mason, carpenter was there;

Their own hands wrought it, marvellous to see.

From Libya came some thirty thousand cranes

With great foundation stones they had swallowed down;

were towers on each edge of the wall, and between them was room enough to drive a chariot with four horses abreast. And on the Long Walls of Athens, says Thucydides in the latter passage, two wagons were able to meet and pass each other; a statement borne out by the existing ruins. See Dodwell (chap. xiii), who also cites Xenophon's account (*Anabasis* iii. 4. 7-11) of two old Median towns, Larissa and Mespila, on or near the Tigris. The wall of Larissa was 100 feet high and 25 broad; that of Mespila was 100 high and 50 broad.

1131. τοῦ μακροῦς] Equivalent to τοῦ μήκους. The form τὸ μακρὸς is not found elsewhere in classical Greek; but Haupt points out in the Berlin "Hermes" for

1866, p. 28, that it is noticed by Herodian at *Il.* xviii. 419, and in modern Greek has superseded μήκος. "Nec dubito," he says, "plebeculam Atticam jam Aristophanis aetate idem sermonis vitium commisisse." The expression "sermonis vitium" is perhaps a little too strong; but it certainly was not the academic form.

1135. ὥστε θανάσειν ἑμέ] These words are borrowed from line 730 of the Hecuba.

1137. καταπεποκνῖαι] He is alluding here, as again in lines 1428, 1429, to the popular belief that cranes swallowed pebbles to serve as ballast, and keep them steady in their migrations over the Mediterranean sea; a belief which Aristotle (*H. A.* viii. 14. 5) dismisses

- ταύτους δ' ἐτύκιζον αἱ κρέκες τοῖς ῥύγχεσιν.
 ἕτεροι δ' ἐπλινθοφόρουν πελαργοὶ μύριοι.
 ὕδωρ δ' ἐφόρουν κάτωθεν ἐς τὸν ἀέρα
 οἱ χαραδριοὶ καὶ τὰλλα ποτάμι' ὄρνεα. 1140
- ΠΕΙ. ἐπηλοφόρουν δ' αὐτοῖσι τίνες ; ΑΓ. Α. ἐρωδιοὶ
 λεκάναισι. ΠΕΙ. τὸν δὲ πηλὸν ἐνεβάλλοντο πῶς ;
- ΑΓ. Α. τοῦτ' ὦγάθ' ἐξεύρητο καὶ σοφώτατα·
 οἱ χῆνες ὑποτύπτοντες ὥσπερ ταῖς ἄμαις 1145
 ἐς τὰς λεκάνας ἐνέβαλλον αὐτοῖς τοῖν ποδοῖν.
- ΠΕΙ. τί δῆτα πόδες ἂν οὐκ ἀπεργασαίετο ;
 ΑΓ. Α. καὶ νῆ Δί' αἱ νῆτταί γε περιεζωσμένοι
 ἐπλινθοφόρουν· ἄνω δὲ τὸν ὑπαγωγέα

with the summary verdict, *ψεῦδός ἐστι*. The Scholiast here gives a different reason for this supposed habit of the cranes; *λίθους βαστάζουσιν*, he says, *ὅπως κάμνουσαι τῇ πτήσει ῥίπτοιεν, καὶ αἰσθόιντο πότερον ἐπὶ γῆς ἢ ἐπὶ θαλάττης φέρονται, καὶ εἰ μὲν ἐπὶ θαλάττης ἦκοι ὁ λίθος, ἀνύουσι τὴν ὁδόν· εἰ δὲ ἐπὶ γῆς, ἀναπαύονται*. The "great foundation stones" are of course a mere comic exaggeration.

1138. *ἐτύκιζον*] *τύκος, ἐργαλεῖόν τι, φ' τοὺς λίθους περικόπτουσι καὶ ξέουσιν*.—Scholiast. This task is probably allotted to the corn-crake on account of its harsh rasping note, which "may be imitated by passing the edge of the thumb-nail, or a piece of wood, briskly along the line of the points of the teeth of a small comb" (Yarrell's Birds); and which might therefore be taken in some degree to represent the scraping and grating of the stonemason's chisel.

1139. *πελαργοί*] *Διὰ τὸ Πελαργικὸν τεῖχος*

τοὺς ἀπὸ Τυρρηνίας ἦκοντας ἀναστήσαι.—Scholiast. See the note on 832 supra. The *Πελαργοί*, having been so successful in building the wall of the Athenian acropolis, now bring the bricks for building the great wall of the Birds.

1142. *ἐρωδιοί*] Whoever has watched a heron flying, must have observed the peculiar way in which it stretches its legs behind it, with each foot upturned, like the palm of an outstretched hand. It is doubtless from this peculiarity that herons are here selected to be the hod-carriers. In 840 supra Euelpides was to carry the hod; but from the moment of his leaving the stage he is completely ignored. This is the way of the ancient comedy. See the note on Frogs 177.

1145. *χῆνες*] It is the possession of large web-feet that qualifies the geese for this duty. These feet, being pressed down underneath the mortar, were able to heave it up into the hods. *ὑποτύπτοντες* may not be the most suitable word

And these the corn-crakes fashioned with their beaks.
 Ten thousand storks were carrying up the bricks ;
 And lapwings helped, and the other water-birds,
 To bring the water up into the air.

PEI. Who bare aloft the mortar for them ? MESS. Herons
 In hods. PEI. But how did they get the mortar in ?

MESS. O that was most ingeniously contrived.
 The geese struck down their feet, and slid them under,
 Like shovels, and so heaved it on the hods.

PEI. Then is there anything that FEET can't do !

MESS. And then the ducks, with girdles round their waists,
 Carried the bricks : and up the swallows flew,

for the process, but Aristophanes has in his mind the description given by Herodotus (ii. 136) of the mode of making the bricks for the pyramid of Asychis. For another reminiscence of Herodotus see 488 *supra*.

1147. *πόδες*] The Scholiast says that there was a proverb, *Then is there anything that HANDS can't do ? τί δὴτα χεῖρες οὐκ ἂν ἐργασάιτο ;*

1148. *νήτται περιε(ωσμένοι)* He likens the white ring which surrounds, or nearly surrounds, the neck of the mallard, to the white apron wherewith the mason was girded. We must not confound *this* bringing of bricks, and the bringing of mortar of which we are about to hear, with the bringing of bricks and mortar mentioned above 1139, 1142. There, materials were brought from the earth to be stored in the region of the air where the wall was to be erected. Here, the wall is in course of erection, and the bricks

and mortar are being continually brought from the stores, to be employed in the actual building of the wall.

1149. *ὑπαγωγία*] *A mason's trowel.* *ὑπαγωγία τὸν ξυστήρᾳ φησι. πλατὺ δὲ ἐστὶ σίδηρον ᾧ ξίουσι τὸν πηλόν.*—Scholiast. And again, *ἐργαλεῖον οἰκοδομικόν, ᾧ ἀπευθύνουσι τὰς πλίνθους πρὸς ἀλλήλους.* Of all the birds distributed amongst their various employments, none has so congenial a task as the swallow. For who has not seen the house-martin flying up to her unfinished nest with bits of mud in her mouth, or, at a later period, the male bird clinging to the finished nest, and keeping himself steady by pressing his tail firmly against it, for all the world as if he were smoothing the surface with a trowel ? *κατόπιν* is rightly used in relation to the *tail*. The eagle described in line 114 of the Agamemnon as *ἐξόπιν ἀγῶς* is the white-tailed eagle, *haliaetus*

- ἐπέοντ' ἔχουσαι κατόπιν ὥσπερ παιδία,
καὶ πηλὸν ἐν τοῖς στήμασιν, αἱ χελιδόνες. 1150
- ΠΕΙ. τί δῆτα μισθωτοὺς ἀν' ἔτι μισθοῖτό τις;
φέρ' ἴδω, τί δαί; τὰ ξύλινα τοῦ τείχους τίνες
ἀπηργάσαντ'; ΑΓ. Α. ὄρνιθες ἦσαν τέκτονες
σοφώτατοι πελεκᾶντες, οἱ τοῖς ῥύγχεσιν 1155
ἀπεπελέκησαν τὰς πύλας· ἦν δ' ὁ κτύπος
αὐτῶν πελεκῶντων ὥσπερ ἐν ναυπηγίῳ.
καὶ νῦν ἀπαντ' ἐκεῖνα πεπύλωται πύλαις
καὶ βεβαλάνωται καὶ φυλάττεται κύκλῳ,
ἐφοδεύεται, κωδωνοφορεῖται, πανταχῇ 1160
φυλακαὶ καθεστήκασι καὶ φρυκτωρίαί
ἐν τοῖσι πύργοις. ἀλλ' ἐγὼ μὲν ἀποτρέχων
ἀπονίσσομαι· σὺ δ' αὐτὸς ἤδη τᾶλλα δρᾷ.
- ΧΟ. οὗτος τί ποιεῖς; ἄρα θαυμάζεις ὅτι
οὕτω τὸ τεῖχος ἐκτετείχισται ταχύ; 1165
- ΠΕΙ. νῆ τοὺς θεοὺς ἔγωγε· καὶ γὰρ ἄξιον·
ἴσα γὰρ ἀληθῶς φαίνεται μοι ψεύδεσιν.
ἀλλ' ὅδε φύλαξ γὰρ τῶν ἐκεῖθεν ἀγγελος
ἔσθ' ἢ πρὸς ἡμᾶς δεῦρο πυρρίχην βλέπων.

albicilla. It is difficult not to feel some impatience with those who would mutilate or destroy this homely and graphic little picture.

1155. *πελεκᾶντες*] The pelicans owe their inclusion in this great army of labourers to their name, which lends itself so readily to a play upon the cognate verb *πελεκᾶω*, to *hew* as if with a *πέλεκυς*.

1160. *κωδωνοφορεῖται*] With this narrative should be compared the directions given to Euelpides, *supra* 887-42,

where see the notes.

1167. *ψεύδεσιν*] This word is added *παρὰ προσδοκίαν*. The speaker was expected to pronounce some panegyric; "equal to the works of the Gods" or the like.

1169. *πυρρίχην*] "Ἐνοπλιον καὶ πολεμικόν τι. ἐνόπλιος γὰρ ὀρχησῆς ἢ πυρρίχη."—Scholiast. *πολεμικὴ δὲ δοκεῖ εἶναι ἡ πυρρίχη· ἔνοπλοι γὰρ αὐτὴν παῖδες ὀρχοῦνται*. Athenaeus xiv. 28. In the *πυρρίχη* young men danced in full armour, brandishing their naked weapons and holding up their shields. See *Frogs* 153 and the

- Like serving-lads, carrying behind them, each
His trowel, and the mortar in their mouths.
- PEL. Then why should men hire hirelings any more !
Well, well, go on ; who was it finished off
The great wall's woodwork ? Mess. Canny Pelicans,
Excellent workmen, hewing with huge beaks
Gate-timber ; and the uproar as they hewed
Was like an arsenal when ships are building.
Now every gateway has its gate, fast-barred,
And watched the whole way round ; and birds are pacing
Their beats, and carrying bells, and everywhere
The guards are stationed, and the beacons blaze
On every tower. But I must hurry off
And wash myself. You, manage what remains.
- CHOR. O man, what ails you ? Do you feel surprised
To hear the building has been built so soon ?
- PEL. By all the Gods I do ; and well I may.
In very truth it seems to me like—lies.
But see ! a guard, a messenger from thence
Is running towards us with a war-dance look !

note there. In later times, indeed, it became a sort of Bacchic dance (Athenaeus xiv. 29) ; the naked weapons were discarded ; and Apuleius (*Metamorph.* x. p. 232) describes the *Græcanicam pyrrhicham* as a dance of young men and maidens who went through a series of graceful evolutions, now wheeling round in a circle, now moving in oblique files, now forming themselves, as it were, into a wedge, and now separating into two troops, till the sound of a trumpet put an end

to the dance. These were doubtless an imitation of military movements, but the thyrsus had superseded the spear ; which, indeed, could hardly have been used, when maidens intermingled in the dance. We must not infer from Xenophon (*Anab.* v. 9. 12) that women ever danced the ancient *πυρρίχη*. The production of a dancing-girl there, beautifully dressed, with a light shield, to dance the Pyrrhic dance, was a mere device to astonish the Paphlagonian guests.

- ΑΓ. Β. *ιοὺ ἰοῦ, ἰοὺ ἰοῦ, ἰοὺ ἰοῦ.* 1170
- ΠΕΙ. *τί τὸ πρᾶγμα τουτί;* ΑΓ. Β. *δεινότατα πεπόνθαμεν.*
τῶν γὰρ θεῶν τις ἄρτι τῶν παρὰ τοῦ Διὸς
διὰ τῶν πυλῶν εἰσέπτατ' ἐς τὸν ἀέρα,
λαθὼν κολοιοὺς φύλακας ἡμεροσκόπους.
- ΠΕΙ. *ὦ δεινὸν ἔργον καὶ σχέτλιον εἰργασμένος.* 1175
τίς τῶν θεῶν; ΑΓ. Β. *οὐκ ἴσμεν· ὅτι δ' εἶχε πτερά,*
τοῦτ' ἴσμεν. ΠΕΙ. *οὔκουν δῆτα περιπόλους ἐχρῆν*
πέμψαι κατ' αὐτὸν εὐθύς; ΑΓ. Β. *ἀλλ' ἐπέμψαμεν*
τρισμυρίους ἱέρακας ἱπποτοξότας,
χωρεῖ δὲ πᾶς τις ὄνυχας ἡγκυλωμένος, 1180
κερχνῆς, τριόρχης, γύψ, κύμινδις, αἰετός·
ῥύμη τε καὶ πτεροῖσι καὶ ροιζήμασιν
αἰθῆρ δονεῖται, τοῦ θεοῦ ζητουμένου·
κάστ' οὐ μακρὰν ἀπωθεν, ἀλλ' ἐνταῦθά που
ἦδη 'στίν. ΠΕΙ. *οὔκουν σφενδόνας δεῖ λαμβάνειν* 1185
καὶ τόξα; χῶρει δεῦρο πᾶς ὑπηρέτης·
τόξευε, παῖε· σφενδόνην τίς μοι δότω.

1170. *ιοὺ ἰοῦ*] A messenger enters, hallooing at the top of his voice. He brings most serious intelligence. The courage of Peisthetaerus is to be put to the test immediately: the challenge which he has thrown down to the Gods has been already accepted; one God is even now within the walls. In this emergency Peisthetaerus rallies his forces, and prepares, undismayed, for the combat.

1173. *ἐς τὸν ἀέρα*] Δείον εἰπεῖν εἰς τὴν πόλιν.—Scholiast. For all the air was enclosed within the ambit of the city walls. *φύλακες ἡμεροσκόποι* are day-sentries, stationed on or before the ramparts of a beleaguered city. See

Lysistrata 847, 849. The exclamation of Peisthetaerus, *ὦ δεινὸν ἔργον* κ.τ.λ., sounds like a reminiscence of Medea 1121 *ὦ δεινὸν ἔργον παρανόμως εἰργασμένη.*

1177. *περιπόλους*] Athenian youths were entered on the roll of citizens at the age of eighteen. For the next two years they acted as a sort of civic guard: and in the second year when they were between nineteen and twenty they also patrolled the country, *περιεπόλουν τὴν χώραν*. Polity of Athens, chap. 42. Apparently, however, they were called *περίπολοι* during the whole two years.

1179. *ἱπποτοξότας*] Why are the falcons

GUARD. Hallo! Hallo! Hallo! Hallo! Hallo!

PEI. Why, what's up now? GUARD. A terrible thing has happened.
One of the Gods, of Zeus's Gods, has just,
Giving our jackdaw sentinels the slip,
Shot through the gates and flown into the air.

PEI. A dreadful deed! A wicked scandalous deed!
Which of the Gods? GUARD. We know not. Wings he had,
So much we know. PEI. Ye should have sent at once
The civic guard in hot pursuit. GUARD. We sent
The mounted archers, thirty thousand falcons,
All with their talons curved, in fighting trim,
Hawk, buzzard, vulture, eagle, eagle-owl.
Yea, Ether vibrates with the whizz and whirr
Of beating pinions, as they seek the God.
Ay, and he's near methinks; he's very near;
He's somewhere here. PEI. A sling, a sling, I say!
Arrows and bows! Fall in, my merry-men all!
Shoot, smite, be resolute. A sling! a sling!

described as "mounted archers"? With the single exception of Mr. Green, no Commentator gives any explanation, or seems aware that any explanation is required. Mr. Green, calling to mind the fact that among the Thracian tribes commanded by Sitalces, the ally of Athens, there were some who fought as *ἰπποτοξόται* (Thuc. ii. 96), justly concludes that there is here an allusion to these friendly *Θράκες ἰπποτοξόται*. There is in truth much more than an allusion. Aristophanes is appropriating the very words, merely changing the *θ* into *α*. For the sake of this play upon the words, he gives to *ἰεράκες* a far wider signification than it elsewhere bears; for I take it

that the birds enumerated in line 1181 all form part of this great cavalry brigade. And in *ἡκυλωμένος* there is probably an allusion to the *ἀγκύλα τόξα* of the Thracian tribe.

1182. *πτεροῖσι*] The allusion is to "the loud and clear vibration" of the air, which all observers have noticed as the falcon darts upon his prey, "rap, rap, on sounding pinions."

1187. *τόξευε, παῖε*] *Τόξευε* is addressed to the archers, *παῖε* to the slingers. Peisthetaerus now hurries off to obtain some weapon wherewith to meet this unknown and terrible visitant, who may for aught he knows be Ares, or Athene, or even a greater than they.

- ΧΟ. πόλεμος αἵρεται, πόλεμος οὐ φατὸς, [στρ.
 πρὸς ἐμὲ καὶ θεούς. ἀλλὰ φύλαττε πᾶς 1190
 ἀέρα περιnéφελον, δν' Ἐρεβος ἐτέκετο,
 μή σε λάβῃ θεῶν τις ταύτη περῶν 1195
 ἄθρει δὲ πᾶς κύκλῳ σκοπῶν,
 ὥς ἐγγὺς ἦδῃ δαίμονος πεδαρσίῳ
 δίνης πτερωτὸς φθόγγος ἐξακούεται.
- ΠΕΙ. αὖτη σύ, ποῖ ποῖ ποῖ πέτει; μέν' ἡσυχος
 ἔχ' ἀτρέμας· αὐτοῦ στῆθ'· ἐπίσχεσ τοῦ δρόμου. 1200
 τίς εἶ; ποδαπή; λέγειν ἐχρῆν ὀπόθεν ποτ' εἶ.
- ΙΡ. παρὰ τῶν θεῶν ἔγωγε τῶν Ὀλυμπίων.
- ΠΕΙ. ὄνομα δέ σοι τί ἐστι; πλοῖον ἢ κυνῇ;
- ΙΡ. Ἴρις ταχεῖα. ΠΕΙ. Πάραλος ἢ Σαλαμινία;

1188. πόλεμος . . . περῶν] As a prelude to the bright and lively episode about Iris, the Chorus indulge in a little carol of defiance, the Antistrophe to which will be found at the end of the episode, infra 1262 ἀποκεκλήκαμεν . . . καπνόν. They are delighted at the outbreak of war, and eager to catch sight of the intruding God. In the translation "inexpressive" is used in the sense of "inexpressible," as in Shakespeare's "As You Like It," Milton's Christmas hymn, and Keble's Hymn on the Churching of Women.

1193. "Ἐρεβος] They are airing a little more of the cosmical knowledge which they poured forth so profusely, and so unexpectedly, in the Parabasis. See the note on 685-722 supra. There we were told that Erebus preceded Air, "Ἐρεβος ἦν, 'Αἴρ δὲ οὐκ ἦν: here we are told that it was the parent of Air. This also they

borrowed from Hesiod, if, as I suppose, the Αἰθήρ of his cosmogony is equivalent to the 'Αἴρ of ours;

Chaos, the mother of all,
 Black Night and Erebus bare.
 Night, with Erebus mingling,
 Brought forth Day and the Air.

THEOC. 123-5.

1199. αὖτη] After all, the intruder who has caused such a commotion is only poor timorous Iris, ἡλεῖα τρήρων πελείη. She makes her appearance flying across the stage, entering from one side, and about to depart by the other, when her flight is arrested by the imperious summons of Peisthetaerus. Owing to her rapid movement through the air her long robes, probably brilliant with all the colours of the rainbow, float back like a schooner's sails; and with her golden wings outspread, and

- CHOR. War is begun, inexpressive war,
 War is begun twixt the Gods and me !
 Look out, look out, through the cloud-wrapt air
 Which erst the Darkness of Erebus bare,
 Lest a God slip by, and we fail to see.
 Glance eager-eyed on every side,
 For close at hand the wingèd sound I hear
 Of some Immortal hurtling through the Sky.
- PEI. Hoi whither away there ? whither away ? Stop ! stop !
 Stop where you are ! keep quiet ! stay ! remain !
 Who, what, whence are you ? where do you come from ? Quick !
- IRIS. Whence do I come ? From the Olympian Gods.
- PEI. Your name ! What is it ? Sloop or Head-dress ? IRIS. Iris
 The fleet. PEI. The Paralus, or the Salaminian ?

her hair, with its ribbons and fillets, streaming behind her, like pennants from a mast-head, she looks like a stately ship, sailing onward in all haste. "Is she a πλοῖον or a κυνή ?" Peisthetaerus asks. Πλοῖον μὲν, says the Scholiast, καθὼς ἐπτέρωται καὶ ἐξωγκωμένον ἔχει τὸν χιτῶνα, καὶ τὰ πτερὰ διαπέπταται ὡς κῶπαι. But he is clearly wrong in referring κυνή to the wide petasus which he supposes Iris to be wearing. It is Iris herself, and not her cap, who is compared to a be-ribboned head-dress.

1201. λέγειν ἐχρήν] Meaning that she should *already* have told him. Cf. Peace 1041 ; Plutus 432.

1204. Ἴρις ταχία] Iris is flying from heaven to earth with a message from Zeus. And her ears are still ringing with the words which have just

been resounding through Olympus, the formula with which the Father despatched her on his errands, βάσκε' ἴθι, Ἴρι ταχία, *off with you, Iris the fleet*, Iliad viii. 399, xi. 186, xv. 158, xxiv. 144. And so, when she is suddenly summoned to stand and deliver her name, she at once reproduces the name which the Father had used, and calls herself Ἴρις ταχία. Now ταχία was a sort of technical name, as applied to a ship. See Pollux, i. segm. 83, 119. To Peisthetaerus, therefore, the name "Iris the fleet" sounds, or he pretends that it sounds, as an affirmative answer to the question "Is she a πλοῖον ? ", and he further puzzles the bewildered damsel, by demanding whether she is one of those specially fleet vessels, the Paralus or the Salaminian. Both these triremes are noticed in the history of the Peloponnesian

- IP. τί δὲ τοῦτο; ΠΕΙ. ταυτηνί τις οὐ συλλήψεται 1205
 ἀναπτάμενος τριόρχος; IP. ἐμὲ συλλήψεται;
 τί ποτ' ἐστὶ τοῦτ' ἐν τῷ κακῷ; ΠΕΙ. οἰμῶξαι μακρά.
 IP. ἀτοπὸν γε τοῦτ' ἐν πρᾶγμα. ΠΕΙ. κατὰ ποίας πύλας
 εἰσῆλθες εἰς τὸ τεῖχος ὃ μιαιωνάτης;
 IP. οὐκ οἶδα μὰ Δί' ἔγωγε κατὰ ποίας πύλας. 1210
 ΠΕΙ. ἤκουσας αὐτῆς οἷον εἰρωνεύεται;
 πρὸς τοὺς κολοιάρχους προσῆλθες; οὐ λέγεις;
 σφραγίδ' ἔχεις παρὰ τῶν πελαργῶν; IP. τί τὸ κακόν.
 ΠΕΙ. οὐκ ἔλαβες; IP. ὑγιαίνεις μὲν; ΠΕΙ. οὐδὲ σύμβολον
 ἐπέβαλεν ὀρνίθιαρχος οὐδεὶς σοι παρών; 1215
 IP. μὰ Δί' οὐκ ἔμοιγ' ἐπέβαλεν οὐδεὶς ὃ μέλε.
 ΠΕΙ. κἄπειτα δὴθ' οὕτω σιωπῇ διαπέτει
 διὰ τῆς πόλεως τῆς ἀλλοτρίας καὶ τοῦ χάους;
 IP. ποία γὰρ ἄλλη χρὴ πέτεσθαι τοὺς θεούς;
 ΠΕΙ. οὐκ οἶδα μὰ Δί' ἔγωγε· τῇδε μὲν γὰρ οὐ.
 1220 ἀδικεῖς δὲ καὶ νῦν. ἄρά γ' οἶσθα τοῦθ' ὅτι
 δικαίωτατ' ἂν ληφθεῖσα πασῶν Ἰρίδων
 ἀπέθανες, εἰ τῆς ἀξίας ἐτύγχανες;
 IP. ἀλλ' ἀθάνατός εἰμι. ΠΕΙ. ἀλλ' ὅμως ἂν ἀπέθανες.

War. As to the Salaminian see supra 147 and the note there. The Paralus was one of the nine triremes which escaped with Conon from the catastrophe of Aegospotami, and was by him despatched to Athens to convey the fatal intelligence. Xen. Hell. ii. 1. 28, 29. αἱ μάλιστα ταχυναντοῦσαι πρόδρομοι, they are called by Alciphron, Ep. i. 11.

1206. τριόρχος] It may seem somewhat incongruous that a buzzard should be ordered to arrest a Goddess: but the incongruity disappears in the acting, as was shown by the performance at Cam-

bridge; buzzard and Goddess being alike represented by full-grown men. The compound ἀναπτάμενος is used because the bird is to fly from the orchestra up to the stage

1212. κολοιάρχους] The sentry chiefs. ἡμεροφύλακες γὰρ οἱ κολοιοί.—Scholiast. See 1174 supra.

1213. σφραγίδ'] Cloudcuckoobury resembles a beleaguered town; into which nothing can be admitted without official authorization. A person must produce a sealed passport, σφραγίδα: a bale of goods must have an official label or

- IRIS. Why, what's all this? PEI. Fly up, some buzzard there,
Fly up, and seize her. IRIS. ME! Seize ME, do you say?
What the plague's this? PEI. You'll find to your cost, directly.
- IRIS. Well now, this passes! PEI. Answer! By what gates
Got you within the city wall, Miss Minx?
- IRIS. I' faith, I know not, fellow, by what gates.
- PEI. You hear the jade, how she prevaricates!
Saw you the daw-commanders? What, no answer?
Where's your stork-pass? IRIS. My patience, what do you mean?
- PEI. You never got one? IRIS. Have you lost your wits?
- PEI. Did no bird-captain stick a label on you?
- IRIS. On ME? None stuck a label, wretch, on ME.
- PEI. So then you thought in this sly stealthy way
To fly through Chaos and a realm not yours.
- IRIS. And by what route, then, ought the Gods to fly?
- PEI. I' faith, I know not. Only not by this.
This is a trespass! If you got your rights,
Of all the Irises that ever were
You'd be most justly seized and put to death.
- IRIS. But I am deathless. PEI. All the same for that

ticket, *σύμβολον*, affixed to it, to show that it contains nothing contraband. Iris has neither passport nor label; and is naturally a little aggrieved at the idea of being ticketed like a "piece of goods." This, I think, though with some hesitation, is the real distinction between *σφραγίς* and *σύμβολον*, though the Commentators do not recognize any distinction.

1220. *οὐκ ἄρα μὰ Δι' ἔγωγε*] Peisthetaerus is borrowing the words (supra 1210), and mimicking the tone, of Iris.

1221. *ἀδικεῖς δὲ καὶ νῦν*] He has been laying down a general law for all the Gods to observe; but now, suddenly turning upon Iris, "Why even now," he declares, "at this very moment whilst you are talking, you are transgressing the law" (compare *ἔδοξαν ἀδικεῖν* infra 1585) "and deserve to die."

1224. *ἀθάνατός εἰμι*] Iris addresses him, as Apollo (*Iliad* xxii. 13) addresses Achilles, *οὐ μὲν με κτενέεις, ἐπεὶ οὗτοι μὀρσιμός εἰμι*. Peisthetaerus, however, makes light of *that* difficulty.

- δεινότατα γάρ τοι πεισόμεσθ', ἐμοὶ δοκεῖ, 1225
 εἰ τῶν μὲν ἄλλων ἀρχομεν, ὑμεῖς δ' οἱ θεοὶ
 ἀκολαστανεῖτε, κοῦδέπω γνώσεσθ' ὅτι
 ἀκροατέον ὑμῖν ἐν μέρει τῶν κρειττόνων.
 φράσον δέ τοί μοι τῷ πτέρυγε ποῖ ναυστολεῖς ;
 IP. ἐγώ ; πρὸς ἀνθρώπους πέτομαι παρὰ τοῦ πατρὸς 1230
 φράσσουσα θύειν τοῖς Ὀλυμπίοις θεοῖς
 μηλοσφαγεῖν τε βουθύτοις ἐπ' ἐσχάραις
 κνισᾶν τ' ἀγνιάς. ΠΕΙ. τί σὺ λέγεις ; ποίοις θεοῖς ;
 IP. ποίοισιν ; ἡμῖν τοῖς ἐν οὐρανῷ θεοῖς.
 ΠΕΙ. θεοὶ γὰρ ὑμεῖς ; IP. τίς γάρ ἐστ' ἄλλος θεός ; 1235
 ΠΕΙ. ὄρνιθες ἀνθρώποισι νῦν εἰσιν θεοὶ,
 οἷς θυτέον αὐτοὺς, ἀλλὰ μὰ Δί' οὐ τῷ Δί.
 IP. ὦ μῶρε μῶρε μὴ θεῶν κίνει φρένας
 δεινὰς, ὅπως μὴ σου γένος πανώλεθρον
 Διὸς μακέλλῃ πᾶν ἀναστρέψει Δίκη, 1240
 λιγνὺς δὲ σῶμα καὶ δόμων περιπτυχὰς
 καταιθαλώσει σου Λικυμνίαις βολαῖς.
 ΠΕΙ. ἀκουσον αὕτη· παῦε τῶν παφλασμάτων·
 ἔχ' ἀτρέμα. φέρ' ἴδω, πότερα Λυδὸν ἢ Φρύγα
 ταυτὶ λέγουσα μορμολύττεσθαι δοκεῖς ; 1245

1230. *πρὸς ἀνθρώπους*] Apparently the Gods are already feeling the sudden cessation of their accustomed offerings, but are not yet aware of the cause. This, however, they soon learn, possibly from Iris herself, when she returns to heaven *ἄπρακτος*. With line 1232 compare Plutus 819, 820.

1238. *ὦ μῶρε μῶρε*] At this audacious pronouncement of Peisthetaerus, Iris starts off in a vein of high Tragedy. Her language is partly borrowed from the ancient Tragedians ; partly com-

posed in imitation of their style. For the *pick-axe of Zeus*, Διὸς μάκελλα, the Scholiast refers to a line from an unknown play of Sophocles χρυσὴ μακέλλῃ Ζηνὸς ἐξαναστραφῇ, and Bergler to Agamemnon 508 Τροίαν κατασκάψαντα τοῦ δικηφόρου Διὸς μακέλλῃ.

1242. *καταιθαλώσει*] Scil. *αἰθαλόεντι κεραυνῷ*, Hesiod, Theog. 72. Cf. Eur. Suppl. 640, Ion 215. Peisthetaerus is mightily tickled with this long Tragic word, and twice retorts it upon Iris, infra 1248, 1261. For *κεραυνῷ* Iris substitutes

- You should have died. A pretty thing, forsooth,
 If, whilst all else obey us, you the Gods
 Run riot, and forget that you in turn
 Must learn to yield obedience to your betters.
 But tell me, where do you navigate your wings?
- IRIS. I? From the Father to mankind I'm flying,
 To bid them on their bullock-slaughtering hearths
 Slay sheep to the Olympian Gods, and steam
 The streets with savour. PEI. What do you say? What Gods?
- IRIS. What Gods? To us, the Gods in Heaven, of course.
- PEI. (*With supreme contempt.*) What, are YOU Gods? IRIS. What other Gods exist?
- PEI. Birds are now Gods to men; and men must slay
 Victims to them; and not, by Zeus, to Zeus.
- IRIS. O fool, fool, fool! Stir not the mighty wrath
 Of angry Gods, lest Justice, with the spade
 Of vengeful Zeus, demolish all thy race,
 And fiery vapour, with Licymnian strokes,
 Incinerate thy palace and thyself!
- PEI. Now listen, girl; have done with that bombast.
 (Don't move.) A Lydian or a Phrygian is it,
 You think to terrify with words like those?

"Licymnian strokes." Licymnius the half-brother of Alcmena (the mother of Heracles) was killed by Tlepolemus the son of Heracles. The allusion here is to the "Licymnius" of Euripides, in which somebody, or something, was destroyed by lightning; Hesychius says a *ship*, the Scholiast here a *man*. Probably this and the preceding line are taken substantially from the Tragedy, except that Aristophanes has substituted *Λικυμνίαιος* for the epithet employed by Euripides.

1244. *ἔχ' ἀρπύμα*] Iris, for all her brave

words, is evidently quaking at the menacing tone and gesture of Peisthetaerus, and is timorously spreading her wings to fly out of his reach, when he thus bids her to keep still. With this injunction compare the phrase *ἀλλ' ἔχ' ἡσυχος* (*Nay, but hear me out, Way*), wherewith in Eur. Med. 550, Hipp. 1313 a speaker wards off a threatened interruption.—Peisthetaerus can quote Tragedy as well as Iris, and the words *πότερα Λυδὸν ἢ Φρύγα* are taken without alteration from Alcestis 675.

ἄρ' οἶσθ' ὅτι Ζεὺς εἴ με λυπήσει πέρα,
 μέλαθρα μὲν αὐτοῦ καὶ δόμους Ἀμφίονος
 καταιθαλώσω πυρφόροισιν αἰετοῖς;
 πέμψω δὲ πορφυρίωνας ἐς τὸν οὐρανὸν
 ὄρνεις ἐπ' αὐτὸν παρδαλᾶς ἐνημμένους 1250
 πλεῖν ἑξακοσίους τὸν ἀριθμόν. καὶ δὴ ποτε
 εἰς Πορφυρίων αὐτῷ παρέσχε πράγματα.
 σὺ δ' εἴ με λυπήσεις τι, τῆς διακόνου
 πρώτης ἀνατείνας τῷ σκέλει διαμηριῷ
 τὴν Ἴριν αὐτὴν, ὥστε θαυμάζειν ὅπως 1255
 οὕτω γέρων ὧν στύομαι τριέμβολον.
 IP. διαρραγείης ὃ μέλ' αὐτοῖς ῥήμασιν.
 ΠΕΙ. οὐκ ἀποσοβήσεις; οὐ ταχέως; εὐρὰξ πατάξ.
 IP. ἦ μὴν σε παύσει τῆς ὕβρεως οὐμὸς πατήρ.
 ΠΕΙ. οἴμοι τάλας. οὐκ οὖν ἐτέρωσε πετομένη 1260
 καταιθαλώσεις τῶν νεωτέρων τινά;

1247. δόμους Ἀμφίονος] The quotation from the *Alcestis* of Euripides is speedily followed by a quotation from the *Niobe* of Aeschylus. Ἐκ Νιόβης Αἰσχύλου, says the Scholiast; and the remark is supposed to apply not only to these two words but also to the whole of the succeeding line. See Wagner on the *Fragments of the Niobe*. Amphion, the husband of Niobe, was the noble minstrel, at the music of whose lyre the stones leapt from the ground, and fitted themselves together to form the ramparts and buildings of Thebes. It was his children who were all slain by Apollo and Artemis. See the note on *Frogs* 912. Aristophanes takes the lines as they stood, and infuses a comic flavour into the tragedy by the retention of Amphion's

name instead of changing it into the name of Zeus. The words δόμοι Ἀμφίονος occur also in the *Antigone*, line 1155.

1249. πορφυρίωνας] These little inoffensive birds are selected to lead the assault against Zeus solely on account of their name (πορφυρίων), which is that of one of the most formidable antagonists of the Gods in the legendary War of the Giants (*supra* 553). Their little purple bodies, like the mighty Giants, are to be clad in leopard-skins, παρδαλᾶς ἐνημμένοι, a phrase probably itself borrowed from some ancient Tragedy.

1253. τῆς διακόνου] In the *Iliad*, Iris is message-carrier of Zeus, as Hermes (διάκτορος Ἀργεϊφόντης) is in the *Odyssey*. In the present very gross passage, Peisithetaerus has "yet that grace of courtesy

- Look here. If Zeus keep troubling me, I'll soon
 Incinerate his great Amphion's domes
 And halls of state with eagles carrying fire.
 And up against him, to high heaven, I'll send
 More than six hundred stout Porphyryion rails
 All clad in leopard-skins. Yet I remember
 * When one Porphyryion gave him toil enough.
 And as for you, his waiting-maid, if you
 Keep troubling me with your outrageous ways,
 I'll outrage *you*, and you'll be quite surprised
 To find the strength of an old man like me.
- IRIS. O shame upon you, wretch, your words and you.
 PEI. Now then begone; shoo, shoo! Eurax patax!
 IRIS. My father won't stand this; I vow he won't.
 PEI. Now Zeus-a-mercy, maiden; fly you off,
 Incinerate some younger man than I.

in him left" that he addresses the Goddess in the third, and not in the second person. In 1253, for σοῦ he substitutes τῆς διακόνου (the handmaid of Zeus); and in 1255 for σὲ he substitutes τὴν Ἴριν αὐτήν. πρώτης here, like πρώτην 365 supra, seems used for the adverb πρώτον.

1256. τριέμβολον] Πολλάκις ἐμβαλεῖν δυνάμενον. μήποτε δὲ καὶ πλοίου τις ᾗν κατασκευή. καὶ γὰρ δεκέμβολον Ἀισχύλος εἶπε τὴν τοῦ Νέστορος ναῦν ἐν Μυρμιδόσιν.—Scholiast.

1258. εὐράξ πατάξ] Many far-fetched and fanciful explanations have been

suggested for this exclamation; but in my opinion it is merely coined to imitate, and accompany, the clapping of hands; and I have therefore retained it, unchanged, in the translation.

1261. καταβαλώσεις] Τῷ ἔρωτι.—Scholiast. He treats her reference to her father as the artifice of a finished coquette, designing to lure him on. He is too old a bird, he intimates, to be caught by that sort of chaff. Compare the innocent coquetry with which Hero pretends to repulse, whilst really inviting, the welcome attentions of Leander:

Μῆνιν ἐμῶν ἀλείνει πολυκτεάνων γενετήρων. . . .

τοῖα μὲν ἠπέλησεν, ἐοικότα παρθενικῇσιν.—MUSÆUS 125, 128.

With this, Iris disappears, to report to father Zeus the ill-success of her mission.

- ΧΟ. ἀποκεκλήκαμεν διογενεῖς θεοὺς [ἀντ.
μηκέτι τὴν ἐμὴν διαπερᾶν πόλιν,
μηδέ τιν' ἱερόθυτον ἀνά τι δάπεδον ἔτι 1265
τῇδε βροτῶν θεοῖσι πέμπειν καπνόν.
- ΠΕΙ. δεινόν γε τὸν κήρυκα τὸν παρὰ τοὺς βροτοὺς
οἰχόμενον, εἰ μηδέποτε νοστήσει πάλιν. 1270
- ΚΗ. ὦ Πεισθέταιρ', ὦ μακάρι', ὦ σοφώτατε,
ὦ κλεινότατ', ὦ σοφώτατ', ὦ γλαφυρώτατε,
ὦ τρισμακάρι', ὦ κατακέλευσον. ΠΕΙ. τί σὺ λέγεις ;
- ΚΗ. στεφάνῳ σε χρυσῷ τῷδε σοφίας οὐνεκα
στεφανοῦσι καὶ τιμῶσιν οἱ πάντες λεῶ. 1275
- ΠΕΙ. δέχομαι. τί δ' οὕτως οἱ λεῶ τιμῶσί με ;
- ΚΗ. ὦ κλεινοτάτην αἰθέριον οἰκίσας πόλιν,
οὐκ οἶσθ' ὅσῃν τιμὴν παρ' ἀνθρώποις φέρει,
δσους τ' ἐραστὰς τῇσδε τῆς χώρας ἔχεις.
πρὶν μὲν γὰρ οἰκίσαι σε τήνδε τὴν πόλιν, 1280
ἐλακωνομάνουν ἅπαντες ἄνθρωποι τότε,

1268. ἀποκεκλήκαμεν] In this little antistrophe, the Chorus elated at the success with which their champion has daunted and driven back the Goddess, reiterate their unalterable determination to shut out the Gods from all communication with men. καπνός, the last word of the Antistrophe, means, here as frequently elsewhere, the sweet savour arising from the sacrifices. See Lucian's Prometheus (19) where ὁρῶ ὑμᾶς μάλιστα χαίροντας τῷ καπνῷ, καὶ τὴν εὐωχίαν ταύτην ἡδίστην οἰομένους, ὅπότεν εἰς τὸν οὐρανὸν ἡ κνίσσα γίνηται ἑλισσομένη περὶ καπνῷ, says Prometheus to the Gods. See the note on 193 supra.

1269. τὸν κήρυκα] Τοῦτο Ἀττικὸν τὸ σχῆμα. ἔδει γάρ, ὁ κήρυξ εἰ μὴ νοστήσει.—

Scholiast. See supra 483, 652, and the notes there, and on 167 supra. The herald is no sooner mentioned than he appears; indeed these two lines are placed in the mouth of Peisthetaerus merely for the purpose of introducing his arrival. In this respect they resemble lines 1119, 1120 supra. This is the herald mentioned supra 561, 844.

1278. κατακέλευσον] Give the signal. The herald, returning, accosts Peisthetaerus with Oriental magnificence of style, piling upon him all the superlatives and other laudatory epithets which he has at his command. Peisthetaerus listens, but makes no sign, and the herald is at length obliged to ask that his Serene Highness will bid him cease his greeting,

CHOR. Never again shall the Zeus-born Gods,
 Never again shall they pass this way !
 Never again through this realm of ours
 Shall men send up to the heavenly Powers
 The savour of beasts which on earth they slay !

PEI. Well but that herald whom we sent to men,
 'Tis strange if he should nevermore return.

HERALD. O Peisthetaerus, O thou wisest, best,
 Thou wisest, deepest, happiest of mankind,
 Most glorious, most—O give the word ! PEI. What news ?

HER. Accept this golden crown, wherewith all peoples
 Crown and revere thee for thy wisdom's sake !

PEI. I do. What makes them all revere me so ?

HER. O thou who hast built the etherial glorious city,
 Dost thou not know how men revere thy name,
 And burn with ardour for this realm of thine ?
 Why, till ye built this city in the air,
 All men had gone Laconian-mad ; they went

and go on with his intelligence. But which branch of this bidding is specially signified by the verb *κατακέλευσον* is exceedingly doubtful. The Scholiasts, citing Symmachus and Didymus, pronounce for the meaning *bid me stop*. So Suidas, s.v. Pollux iv. segm. 93. On the other hand, in *Frogs* 207 *κατακέλευε* unquestionably means *give the signal for starting*, and several Commentators prefer that signification here. It seems most probable that *κατακελεύειν* means simply to *give the signal word*, as a *κελευστής* does to the oarsmen ; whether the signal was to "stop" or "go on." See the note on *ᾠδ.*, infra 1895. Here,

however, both interpretations come to the same thing ; to *stop* his panegyric was equivalent to *going on* with his news. *γλαφυρός* means *exquisite, accomplished*, and so, colloquially, *knowing, deep*.

1274. *στεφάνῳ χρυσῷ*] A crown of gold was voted to illustrious citizens, not merely by their own city, but often by other states. The people of Scione crowned Brasidas with a crown of gold as the liberator of Hellas (*Thuc.* iv. 121); and Demosthenes declares that it had been his lot *καὶ ὑπὸ τῆς πατρίδος καὶ ὑπ' ἄλλων Ἑλλήνων πολλῶν πολλὰς ἐστεφανῶσθαι*, *De Corona* 321 (p. 818).

ἐκόμων ἐπείνων ἐρρύπων ἐσωκράτουν
 σκυτάλιά τ' ἐφόρουν, νῦν δ' ὑποστρέψαντες αὖ
 ὀρνιθομανοῦσι, πάντα δ' ὑπὸ τῆς ἡδονῆς
 ποιοῦσιν ἅπερ ὀρνιθες ἐκμιμούμενοι· 1285
 πρῶτον μὲν εὐθὺς πάντες ἐξ εὐνῆς ἅμα
 ἐπέτονθ' ἔωθεν ὥσπερ ἡμεῖς ἐπὶ νομόν·
 κάπειτ' ἂν ἅμα κατῆραν ἐς τὰ βιβλία·
 εἰτ' ἀπενέμοντ' ἐνταῦθα τὰ ψηφίσματα.
 ὀρνιθομάνουν δ' οὕτω περιφανῶς ὥστε καὶ 1290
 πολλοῖσιν ὀρνίθων ὀνόματ' ἦν κείμενα.
 πέρδιξ μὲν εἰς κάπηλος ὠνομάζετο
 χῳλός, Μενίππῳ δ' ἦν χελιδὼν τοῦνομα,
 Ὅπουντίῳ δ' ὀφθαλμὸν οὐκ ἔχων κόραξ,

1282. ἐκόμων κ.τ.λ.] The long hair and short commons, the infrequent use of the bath, and the perpetual use of a walking-stick are all characteristic of the Spartan. See Plutarch's *Lycurgus*, chaps. 10, 12, 17, 22, &c. The term *Σωκρατεῖν*, to act the *Socrates*, does not carry the matter further; it is merely intended as a concrete illustration of the characteristics already mentioned. Bergler refers to the description given in *Clouds* 835-7 of Socrates and his school. *σκυτάλιον* is equivalent to *βακτηρία*. See *Eccl.* 74, 76.

1286-9. πρῶτον μὲν] Now follow a few little quibbles on words, which in one sense may be referred to the habits of birds; and in another, to the habits, the litigious habits, of Athenian citizens. *νομός* belongs to the land-birds; according to the accent it means either *law* or *pasture*; see the note on 209 *supra* (I had translated it *law* and *lawns* before I was

aware that Mr. Green had suggested the same play on its significations); *βιβλία* belongs to the marsh-birds, meaning either *books* (law-papers), or the *rind* of the *papyrus*, the reed of the Nile-marshes; while *ψηφίσματα* appears to refer to the *pebbles*, *ψῆφοι*, of the sea-shore, amongst which the sea-birds manage to pick up their food. The division of the birds into these three classes was made in the *Bird-call* *supra* 229-52.

1292. πέρδιξ] We next have a little string of nicknames, by which the names of birds are applied to Athenian citizens; most of these nicknames being already in existence; but some, probably, invented by the poet for the purpose of satire. The Scholiasts, indeed, suppose that *πέρδιξ* was the real name of the limping *κάπηλος*, but this is unlikely (all the rest being nicknames); and the circumstance that he is mentioned, so they say, by this name elsewhere, merely

Long-haired, half-starved, unwashed, Socratified,
 With scytales in their hands; but O the change!
 They are all bird-mad now, and imitate
 The birds, and joy to do whate'er birds do.
 Soon as they rise from bed at early dawn,
 They settle down on laws, as ye on lawns,
 And then they brood upon their leaves and leaflets,
 And feed their fill upon a crop of statutes.
 So undisguised their madness, that full oft
 The names of birds are fastened on to men.
 One limping tradesman now is known as "Partridge";
 They dub Menippus "Swallow"; and Opuntius
 "Blind Raven"; Philocles is "Crested Lark,"

indicates what a firm hold the nickname had taken at Athens. It probably meant that the man was not only lame but a trickster, the partridge being well-known to use something of "the lapwing's trick," and to feign herself wounded and lame to avert the attention of the dogs from her brood; see the instances given by White and Markwick in the "Observations on various parts of Nature" appended to White's *Selborne*; whilst Aristotle's description of the partridge, *κακόηθες τὸ ὄρεον καὶ παροῦργον* (H. A. ix. 9. 2) expresses the opinion of the Hellenic world. See the note on 768 *supra*.

1293. *Μενίππῳ*] Menippus was a horse-breeder and "a piece of a farrier." Before horseshoes were invented it was, as indeed it still is, of great importance to protect from injury the hollow of the horse's foot. This hollow was called *χελιδών* (*χελιδών τὸ κοῖλον τῆς ὀπλῆς τῶν ἵππων*). Hesychius, Suidas, Pollux i.

segm. 188, 199, Xenophon *De Re Equestri*, i. 3, iv. 5, vi. 2), apparently from its supposed resemblance to a swallow; the frog (Gr. *βάτραχος*) representing the body of the bird, and the adjoining cavities its outstretched wings. In order to harden this soft part of the foot, Xenophon recommends that the stable should be dressed with large stones clamped together with iron; Menippus seems to have seared the *χελιδών*, and rendered it insensible by cautery. Hence, and not directly from the bird itself, he received his popular nickname of *χελιδών*. The Scholiast says of him *διὰ τὸ ἵπποτρόφον εἶναι, καὶ καντηρία χρῆσθαι οὕτως ὀνομάσθη*. But of course the nickname *χελιδών*, from whatever source derived, was equally apt for the poet's purpose.

1294. *Ὀπουντίῳ*] This one-eyed Opuntius has already been mentioned *supra* 153, where see the note. He was "*κόραξ* quia *ἄρπαξ*."

κορυδὸς Φιλοκλέει, χηναλώπηξ Θεαγένει,
 ἴβις Λυκούργῳ, Χαιρεφῶντι νυκτερίς,
 Συρακοσίῳ δὲ κίττα· Μειδίας δ' ἐκεῖ
 ὄρνυξ ἐκαλεῖτο· καὶ γὰρ ἦκεν ὄρνυγι
 ὑπὸ στυφοκόπου τὴν κεφαλὴν πεπληγμένῳ.

1295

1295. Φιλοκλέει.] Why Philocles (supra 281) was called "Crested Lark," and Theagenes (supra 822, 1127) "Sheldrake," we may guess, but cannot discover. The Scholiast conjectures that Philocles was *δευκέφαλος* *εἰς τὸ ἄνω, καὶ ὀρνιθώδης τὴν κεφαλὴν*, but this would not account for the specific designation. More probably, he strutted about with a conceited air, imagining that he carried in his head the brains of Aeschylus, his mother's brother. This was a mistake, but the author of the Tragedy which defeated the Oedipus Tyrannus cannot have been altogether destitute of poetical talent.—The Sheldrake (*Vulpanser Tadorna*) derived its name of *χηναλώπηξ* from its amphibious habits; living on the water (like a *χὴν*), but making its nests (like an *ἀλώπηξ*) in burrows on dry land, the nest being often several feet from the entrance of the burrow. Possibly these nests, hidden underground out of sight, may have been thought to resemble the vast estates of Theagenes which were never visible to the naked eye. See 822 supra and the note there.

1296. ἴβις Λυκούργῳ.] **Ἡ ὡς Αἰγυπτίῳ ἢ ὡς μακροσκελεῖ*.—Scholiast. The words are cited in the "Lives of the X Orators," and are there supposed to refer to Lycurgus, the noblest of the Athenian orators. But *he* was not born until

many years after the performance of this play; and the nickname was probably given to his grandfather, a distinguished Athenian who himself bore the name Lycurgus.—Chaerephon is again called "the Bat" infra 1564. He is frequently mentioned in these Comedies, and by other Comic poets, who deride him for having become (as Lucian describes Hermotimus in his dialogue of that name, 2) *ὥχρὸν ὑπὸ φροντίδων καὶ τὸ σῶμα κατεσκληρότα*. Note that the bat is here pointedly reckoned amongst the birds. There was no idea at this time of a great class of "Mammals" which should bring the bat from amongst flying creatures, and the whale from amongst the fishes, into the same category as the Lion and the Horse.

1297. κίττα] The *Jay*, a very noisy bird. Indeed its scientific name is *Garulus glandarius*. "My good woman," says a speaker in the *Thrason*, a comedy of Alexis, "I never heard a *κίττα* or a *τέττιξ* chatter as fast as you," Athenaeus, iv. 10 (p. 133 C). This is why it was a suitable nickname for the orator Syracosius, whose speeches from the bema of the Pnyx are compared by Eupolis to the yapping of a little dog running backwards and forwards on the top of a farm-wall.

Theagenes is nicknamed "Sheldrake" now;
 Lycurgus "Ibis"; Chaerephon the "Vampire";
 And Syracosius "Jay"; whilst Meidias there
 Is called the "Quail"; aye and he's like a quail
 Flipped on the head by some quail-filliper.

Συρακόσιος δ' ἵσκειν, ἥνικ' ἂν λέγῃ,
 τοῖς κυνῖδοις τοῖσιν ἐπὶ τῶν τειχίων·
 ἀναβὰς γὰρ ἐπὶ τὸ βῆμ' ὕλακτεῖ περιτρέχων.

The lines are quoted by the Scholiast from the *Πόλεις* (so Kuster for *Πύλαι*) of Eupolis. The remainder of the Scholium need not give us much trouble. It runs as follows: δοκεῖ δὲ καὶ ψήφισμα τεθεικέναι μὴ κωμωδεῖσθαι ὀνομαστὶ τινὰ, ὡς Φρύνιχος ἐν Μονοτρόπῳ φησί· ψῶρ' ἔχε Συρακόσιον. ἐπιφανὴς γὰρ αὐτῷ καὶ μέγα τύχοι. ἀφείλετο γὰρ κωμωδεῖν οὐδ' ἐπεθύμουν. διὸ πικρότερον αὐτῷ προσφέρονται. Whatever may be the true reading of this passage it is plain that Syracosius did not pass, though he may have introduced, a resolution forbidding the Comic Poets to attack anybody by name. Syracosius's proposal, whatever it was, having drawn upon him the satire of two of the Comedies competing at this Festival, was probably made only shortly before. Yet in both Comedies Syracosius himself is attacked by name, together with many others, and it is clear that no such law existed in the time of Aristophanes. In the quotation from Phrynichus, for μέγα we should probably read μεγάλη, the poet hoping that Syracosius will not only catch the scab-disease, but catch it in its most conspicuous and virulent form.

1299. *στυφοκόπον*] The *στυφοκόπος*

(otherwise called *ὀρνυγοκόπος*) was an expert quail-filliper, who staked his own skill against the bird's power of endurance. The quail was placed on a board, τηλία, and a ring was drawn round it. Then the *στυφοκόπος* filliped it on the head with his forefinger. If the bird stood its ground, its owner won; but if it flinched and backed out of the ring, the *στυφοκόπος* won. See Pollux, vii. segm. 186, ix. 107-109. Meidias was one of these *στυφοκόποι*, as well as a quail-breeder. ὁ δὲ Μειδίας, says the Scholiast on Lucian's "Jupiter Tragoedus" 48, *ὀρνυγοκόπος ἦν, ὡς Πλάτων Περιαλγεί, καὶ ὡς πονηρὸν δὲ καὶ κόβαλον καὶ τῶν δημοσίων νοσφιστὴν Φρύνιχος καὶ Πλάτων διαβάλλουσιν*: cf. Athenaeus, xi. 114 (p. 506 D). The passage from the *Περιαλγῆς* of Plato Comicus is preserved by the Scholiast here *χρηστὸν δὲ, μὴ κατὰ Μειδίαν ὀρνυγοκόπον*. See also the philosopher Plato in Alcibiades (i) chap. 16 (p. 120 A). Most of these passages have been cited by earlier Commentators. It was doubtless this connexion with quails, as breeder and filliper, that earned for Meidias the nickname of Quail; and the poet here says that it suited him very well, for that he had a

- ἦδον δ' ὑπὸ φιλορνιθίας πάντες μέλη, 1300
 οἷου χελιδῶν ἦν τις ἐμπεποιημένη
 ἢ πηνέλοψ ἢ χήν τις ἢ περιστερὰ
 ἢ πτέρυγες, ἢ πτεροῦ τι καὶ σμικρὸν προσῆν.
 τοιαῦτα μὲν τάκειθεν. ἐν δέ σοι λέγω·
 ἤξουσ' ἐκείθεν δεῦρο πλείν ἢ μύριοι 1305
 πτερῶν δεδμένοι καὶ τρόπων γαμψωνύχων
 ὥστε πτερῶν σοι τοῖς ἐποίκοις δεῖ ποθέν.
 ΠΕΙ. οὐ τάρᾳ μὰ Δι' ἡμῖν ἔτ' ἔργον ἐστάναι.
 ἀλλ' ὥς τάχιστα σὺ μὲν ἴων τὰς ἀρρίχους
 καὶ τοὺς κοφίνους ἅπαντας ἐμπύπλη πτερῶν· 1310
 Μανῆς δὲ φερέτω μοι θύραζε τὰ πτερά·
 ἐγὼ δ' ἐκείνων τοὺς προσιόντας δέξομαι.
 ΧΟ. ταχὺ δὴ πολυάνορα τάνδε πόλιν [στρ.
 καλεῖ τις ἀνθρώπων.
 ΠΕΙ. τύχη μόνον προσεΐη. 1315
 ΧΟ. κατέχουσι δ' ἔρωτες ἐμᾶς πόλεως.
 ΠΕΙ. θάττον φέρειν κελύω.
 ΧΟ. τί γὰρ οὐκ ἔνι ταύτῃ
 καλὸν ἀνδρὶ μετοικεῖν ;

dazed look, like a quail just filled on the head.

1301. *ἐμπεποιημένη*] *Worked into, embedded in, the composition.* And accordingly we shall find that each of the three visitors who presently arrive from earth enters singing a song about birds or wings, see *infra* 1337, 1372, and 1410.

1309. *σὺ μὲν*] The person here addressed, and the Manes mentioned two lines below, are mere theatrical supernumeraries, representing slaves, like the Xanthias and Manodorus of 656 *supra*.

1313-34. *ταχὺ δὴ . . . πτερώσεις*] This little lyrical dialogue is divided into two stanzas (strophe and antistrophe), each consisting of six anapaestic and four iambic lines. All the anapaests are naturally allotted to the light-hearted and irresponsible birds; the more anxious *man* is merely admitted to one or two short iambic lines. In the translation I had originally preserved the metres of the original; but the transitions between anapaestic and iambic lines seemed too abrupt for English ears. The strophe and antistrophe are separated by one

So fond they are of birds that all are singing
 Songs where a swallow figures in the verse,
 Or goose, or may-be widgeon, or ring-dove,
 Or wings, or even the scantiest shred of feather.
 So much from earth. And let me tell you this;
 More than ten thousand men will soon be here,
 All wanting wings and taloned modes of life.
 Somehow or other you must find them wings.

PEI. O then, by Zeus, no time for dallying now;
 Quick, run you in; collect the crates and baskets,
 And fill them all with wings; that done, let Manes
 Bring me them out; whilst I, remaining here,
 Receive the wingless travellers as they come.

CHOR. Very soon "fully-manned" will this City be called,
 If men in such numbers invade us.

PEI. So fortune continue to aid us.

CHOR. O, the love of my City the world has enthralled!

PEI. (*To Manes.*) Bring quicker the baskets they're packing.

CHOR. For in what is it lacking
 That a man for his home can require?

of those tetrameter iambic lines which Aristophanes was fond of introducing into a short lyrical system. Several examples will be found in the *Acharnians* and the *Peace*.—*πολύανωρα*. Not merely full of *birds*, according to the intention of its founders, but, if the envoy's tale be true, full of *men* also. Compounds ending in *-ανωρ* usually (though not invariably) refer to the relationship of husband and wife; *φιλάνωρ*, *στυγάνωρ*, *δοτεργάνωρ*, *δυσάνωρ*, *τριάνωρ*, and the like. And so *πολύανωρ* in strictness should mean "the wife of many hus-

bands," *πολύανωρος ἀμφὶ γυναῖκας*, Aesch. Ag. 62. The epithet was, however, transferred by Euripides to a city "of many men." Iph. Taur. 1282. And "at this rate," say the Chorus, perhaps ridiculing the latter poet's use of the word, "some fellow will soon be calling *our city* *πολύανωρα*."

1316. *κατέχουσι*] *λείπει ἀνθρώπους*.—Scholiast. It matters little whether the accusative *ἀνθρώπους* is understood or whether the verb is used intransitively, in the sense of *prevail*, *are spread abroad*.

1319. *μετοικεῖν*] The verb, as here em-

- Σοφία, Πόθος, ἀμβρόσιαι Χάριτες,
τό τε τῆς ἀγανόφρονος Ἑσυχίας
εὐήμερον πρόσωπον. 1320
- ΠΕΙ. ὥς βλακικῶς διακονεῖς· οὐ θάττον ἐγκονήσεις ;
- ΧΟ. φερέτω κάλαθον ταχύ τις πτερύγων. [ἀντ.
σὺ δ' αὖθις ἐξόρμα, 1326
τύπτων γε τοῦτον ὠδί.
πάνυ γὰρ βραδύς ἐστὶ τις ὥσπερ ὄνος.
- ΠΕΙ. Μανῆς γάρ ἐστι δειλός.
- ΧΟ. σὺ δὲ τὰ πτερὰ πρῶτον 1330
διάθες τάδε κόσμῳ,
τά τε μουσίχ' ὁμοῦ τά τε μαντικὰ καὶ
τὰ θαλάττι'. ἔπειτα δ' ὅπως φρονίμως
πρὸς ἀνδρ' ὁρῶν πτερώσεις.
- ΠΕΙ. οὐ τοι μὰ τὰς κερχυνῆδας ἔτι σοῦ σχήσομαι, 1335
οὕτως ὁρῶν σε δειλὸν ὄντα καὶ βραδύν.
- ΠΑ. γενοίμαν αἰετὸς ὑψιπέτας, ὥς ἀμ-

ployed, does not, I think, contain any reference to change of domicile, like μέτοικος; but means merely *to live with, to have for a companion in your home*. What is lacking in our City, say the Chorus, with which it is good for a man to live? With the Birds he will find σοφία, *wit and wisdom* (375 supra), πόθος, which here simply means *yearning Love* (*Ἔρως ὁ ποθεινός*, supra 696: cf. Hesiod's W. and D. 66), the Heavenly Graces who love the birds' song (supra 781, and compare the ἐκεῖ Χάριτες, ἐκεῖ δὲ Πόθος of Eur. Bacchae 412), and gentle-minded Quiet. Ἑσυχία, here called ἀγανόφρων, is in Lys. 1289 called μεγαλό-

φρων; and φιλόφρων, as Cary observes, at the commencement of Pindar's eighth Pythian ode.

1326. ἐξόρμα] *Rush out*. The verb is used in an intransitive sense.

1331. διάθες] Peisthetaerus is to sort the wings, and arrange them in, at least, three separate heaps. In one place he is to set the wings of the song-birds; in another, those of the birds specially useful for augury; and in a third, the wings of the sea-birds. Then, having regard to each individual, his character and his wants, he will be able to lay his hand at once on the article required by the stranger. The Scholiast says ἀντι

Here is Wisdom, and Wit, and each exquisite Grace,
And here the unruffled, benevolent face
Of Quiet, and loving Desire.

PEI. Why, what a lazy loon are you ! Come, move a little faster, do.

CHOR. O see that he brings me a basket of wings.

Rush out in a whirlwind of passion,
And wallop him, after this fashion.

For the rogue is as slow as a donkey to go.

PEI. No pluck has your Manes, 'tis true.

CHOR. But now 'tis for *you*

The wings in due order to set ;

Both the musical wings, and the wings of the seers,

And the wings of the sea, that as each one appears,

The wings that he wants you can get.

PEI. O, by the kestrels, I can't keep my hands
From banging you, you lazy, crazy oaf.

SIRE-STRIKER. (*Singing*.) O that I might as an eagle be,

τοῦ διακρῶν τὰ πτερὰ κατὰ τάξιν, ἑκάστην
ἀνδρὶ προσοικειώσας. μουσικὰ δὲ λέγει,
κύκνων καὶ ἀηδόνων, ὅτι μάλιστα εὐφρονά
ἐστι· μαρτυκὰ δὲ, κοράκων καὶ ἀετῶν καὶ
τῶν λοιπῶν, ὅσοις ὀλωνίζεται· θαλάττια δὲ,
λάρων καὶ αἰθυιῶν καὶ τῶν ὁμοίων.

1337. γενοίμαν κ.τ.λ.] The wings are
now arranged, and everything is ready
for the reception of visitors. Imme-
diately one of them is heard approach-
ing, singing (as the envoy's narrative
would lead us to expect) a song relating
to birds. His song is of Eagles, but the
wings which he seeks are apparently
those of a cock. He is called a Πατρα-
λοίας (ὁ τὸν πατέρα ἀτιμάζων, πατρούπτης,

Hesychius), not because he has actually
ill-treated his father in any way, but
because he is desirous of settling in a
community where such conduct would
be permissible. In truth he is merely
one of those wild restless spirits whom
idleness makes dangerous, but who, if
once embarked on an active career, may
do credit to their country and them-
selves. It will be remembered that in-
dividuals of this class were specially
invited to Cloudeuckoobury, *supra* 757.
The song which he is singing is bor-
rowed, the Scholiast tells us, from the
Oenomaus of Sophocles; and Bergler
cites some very similar lines from the

ποταθείην ὑπὲρ ἀτρυγέτου, γλαυκάς
ἐπ' οἶδμα λίμνας.

ΠΕΙ. ἔοικεν οὐ ψευδαγγελήσειν ἄγγελος. 1340

ἄδων γὰρ ὅδε τις αἰετοῦς προσέρχεται.

ΠΑ. αἰβοῖ·

οὐκ ἔστιν οὐδὲν τοῦ πέτεσθαι γλυκύτερον·
ἐρῶ δ' ἔγωγε τῶν ἐν ὄρνισιν νόμων.
ὄρνιθομανῶ γὰρ καὶ πέτομαι καὶ βούλομαι
οἰκεῖν μεθ' ὑμῶν κάπιθυμῶ τῶν νόμων.

1345

ΠΕΙ. ποίων νόμων; πολλοὶ γὰρ ὄρνιθων νόμοι.

ΠΑ. πάντων· μάλιστα δ' ὅτι καλὸν νομίζεται
τὸν πατέρα τοῖς ὄρνισιν ἄγχειν καὶ δάκνειν.

ΠΕΙ. καὶ νῆ Δί' ἀνδρεῖδν γε πάνν νομίζομεν,
ὃς ἂν πεπλήγῃ τὸν πατέρα νεοττὸς ὢν.

1350

ΠΑ. διὰ ταῦτα μέντοι δεῦρ' ἀνοικισθεῖς ἐγὼ
ἄγχειν ἐπιθυμῶ τὸν πατέρα καὶ πάντ' ἔχειν.

ΠΕΙ. ἀλλ' ἔστιν ἡμῖν τοῖσιν ὄρνισιν νόμος
παλαιὸς ἐν τοῖς τῶν πελαργῶν κύρβεσιν·
ἐπὴν ὁ πατήρ ὁ πελαργὸς ἐκπετησίμους
πάντας ποιήσῃ τοὺς πελαργιδέας τρέφειν,
δεῖ τοὺς νεοττοὺς τὸν πατέρα πάλιν τρέφειν.

1355

ΠΑ. ἀπέλαυσά τᾶρα νῆ Δί' ἐλθὼν ἐνθαδὶ,

Hippolytus of Euripides, 732 seqq. The words ἐπ' οἶδμα λίμνας occur, as a description of the sea, in Hecuba 446. With ἀτρυγέτου we must understand ἄλος. *O that I might become an Eagle loftily flying, that I might fly over the harvestless ocean, on the swell of the blue sea-waves.* The metre of the first two lines, as I have arranged them, is identical.

1346. ὄρνιθων νόμοι] There is no doubt an allusion here to the double sense of

laos νόμοι, and *pastures νομοί*.

1349. ἀνδρεῖον] This expression is pointed at the unfilial conduct which, from many passages of Aristophanes, would seem to have been prevalent, in his time, at Athens. See Wasps 1039 and the note there.

1354. κύρβεσιν] *Law-tablets*. He is alluding to the "oblong slabs of wood or metal," on which the Athenians wrote their laws. These slabs or tablets were

Flying, flying, flying, flying
Over the surge of the untilled sea!

PEI. Not false, methinks, the tale our envoy told us.
For here comes one whose song is all of eagles.

S.-S. Fie on it!
There's nothing in this world so sweet as flying;
I've quite a passion for these same bird-laws.
In fact I'm gone bird-mad, and fly, and long
To dwell with you, and hunger for your laws.

PEI. Which of our laws? for birds have many laws.

S.-S. All! All! but most of all that jolly law
Which lets a youngster throttle and beat his father.

PEI. Aye if a cockerel beat his father here,
We do indeed account him quite a—Man.

S.-S. That's why I moved up hither and would fain
Throttle my father and get all he has.

PEI. But there's an ancient law among the birds,
You'll find it in the tablets of the storks;
*When the old stork has brought his storklings up,
And all are fully fledged for flight, then they
Must in their turn maintain the stork their father.*

S.-S. A jolly lot of good I've gained by coming,

arranged, four together, around a stand five or six feet high. For the convenience of the reader, they were made to slope outwards from the top, and as they turned upon a pivot (*ἄξων*), he could look through all four without changing his position. The whole structure assumed something of a pyramidal shape, and probably resembled the stands for newspapers or books often seen in our public libraries. See Clouds

448. Solon caused his laws to be written on *κύρβεις*, which were set up in this manner in the *στοὰ βασιλῆως*. Polity of Athens, chap. 7, where see Dr. Sandys' note.

1357. *πάλιν τρέφειν*] "*Vicissim alere*," Hemsterhuys. It was the constant belief of ancient naturalists that the young storks repaid their parents' care by providing for their old age.

- εἴπερ γέ μοι καὶ τὸν πατέρα βοσκητέον.
 ΠΕΙ. οὐδέν γ'. ἐπειδὴ περ γὰρ ἦλθες ὦ μέλε 1360
 εἵνους, πτερῶσω σ' ὥσπερ ὄρνιν ὀρφανόν.
 σοὶ δ' ὦ νεανίσκ' οὐ κακῶς ὑποθήσομαι,
 ἀλλ' οἶά περ αὐτὸς ἔμαθον ὅτε παῖς ἦ. σὺ γὰρ
 τὸν μὲν πατέρα μὴ τύπτε· ταυτηνδὶ λαβὼν
 τὴν πτέρυγα καὶ τοῦτ' ὃ πλῆκτρον θάτέρρα, 1365
 νομίσας ἀλεκτρυόνος ἔχειν τονδὶ λόφον,
 φρούρει, στρατεύου, μισθοφορῶν σαυτὸν τρέφε,
 τὸν πατέρ' ἔα ζῆν· ἀλλ' ἐπειδὴ μάχιμος εἶ,
 ἐς τάπ' Ὀρέης ἀποπέτου κάκεϊ μάχου.
 ΠΑ. νῆ τὸν Διδύκον εὖ γέ μοι δοκεῖς λέγειν, 1370

1360. οὐδέν γ'] The Scholiasts give different explanations of this; but no doubt the true explanation is, *Θάρρει οὖν· οὐ γὰρ θρέψεις τὸν πατέρα*. "You shall not have to support your father; for I will send you to the wars to shift for yourself, as a bird that has no father."

1361. *ὄρνιν ὀρφανόν*] It is surprising that no Scholiast or Commentator should have observed that Aristophanes is referring to a very remarkable and imposing ceremony which the audience had been witnessing, in the Theatre itself, at the opening of these very performances. For it was at the Great Dionysia, "when the Tragedies were about to commence," as Aeschines says, "that a herald came forward with a band of youths clad in shining armour, and made a proclamation than which none could be nobler, none a greater incentive to patriotic virtue, saying, These are the orphans of brave men who fell

in battle, valiantly fighting in their country's cause. Wherefore the City of Athens has maintained them during their boyhood, and now having armed them in full panoply dismisses them with her blessing to their homes, and invites them to a front seat, καλεῖ εἰς προεδρίαν, in the Theatre," Aesch. adv. Ctes. 154 (p. 75). The Scholiast there says, *προεδρίαν· δηλονότι ἐν αὐτῇ τῇ ἡμέρᾳ, ἵνα θεωρήσωσιν ἐν τινὶ τόπῳ τιμίῳ ἐν τῇ θεάτρῳ τοὺς τραγικοὺς καὶ τὰ ἄλλα*. Doubtless they would retain their *προεδρίαν* during the dramatic contest, so that these very orphans, accoutred as they were, would be sitting in full view of actors and audience at the very moment when Peisthetaerus καθοπλίζει πανοπλίᾳ (to use the words of Aeschines) the youthful Athenian before him. See on the same subject Isocrates de Pace 99, 100.

1362. *ὑποθήσομαι*] This, it has been observed, is borrowed from Theognis—

If now I've got to feed my father too !

PEI. Nay, my poor boy, you came here well-disposed,
And so I'll rig you like an orphan bird.
And here's a new suggestion, not a bad one,
But what I learnt myself when I was young.
Don't beat your father, lad ; but take this wing,
And grasp this spur of battle in your hand,
And think this crest a game-cock's martial comb.
Now march, keep guard, live on your soldier's pay,
And let your father be. If you want fighting,
Fly off to Thraceward regions, and fight there.

S.-S. By Dionysus, I believe you're right.

σοὶ δ' ἐγὼ εὖ φρονέων ὑποθήσομαι οὐλᾶπερ αὐτὸς,
Κύρῳ, ἀπὸ τῶν ἀγαθῶν παῖς ἔτ' ἐὼν ἔμαθον. (27.)

1365. πτέρυγα] The wing is a shield, the spur a sword, and the cock's comb a soldier's helmet. If it be asked how Peisthetaerus, who certainly brought no armour with him, obtained any from the Birds, the answer is that these arms are mere theatrical properties, brought in (like the slaves Xanthias, Manodorus, Manes, &c.) without any reference to the actual plot of the play. It may be that in comparing the arms to wings, &c., the poet was thinking of Homer's description of Achilles robing himself in his celestial armour ; τῷ δ' εὖτε περὶ γίγνεται, δαίρει δὲ ποιμένα λαῶν, Iliad xix. 386.—πλήκτρον. The Scholiasts, both here and on 759 supra, treat the πλήκτρον as an artificial metallic spur ὅπερ περιτίθεισαν τοῖς ἀλεκτρούσι χαλκοῦν ἐν τῷ μάχεσθαι. But even if artificial spurs were used in the time of Aristophanes (as to which

see the article "Cockfighting" in Beckmann's "Inventions"), there is no allusion to them here. πλήκτρα τῶν ἀλεκτρούων αἱ ἐν τοῖς ποσὶ κερατῶδεις ἐξοχαί. Hesychius.—θάτ' ἐρα. See the note on Eccl. 264.

1369. τὰν Ὀρέκης] We have seen, at Peace 283, that this expression included Amphipolis and the surrounding district. The warfare in that region was not terminated by the Peace of Nicias, but had been going on, continuously, ever since ; the Athenians endeavouring to subdue their revolted subjects, and re-establish their authority in the country to the north-west of the Aegean. Note that Peisthetaerus does not advise the young recruit to take part in the Sicilian expedition.

καὶ πείσομαί σοι. ΠΕΙ. νοῦν ἄρ' ἔξεις νῆ Δία.

ΚΙ. ἀναπέτομαι δὴ πρὸς Ὀλυμπον πτερύγεσσι κούφαις·
πέτομαι δ' ὁδὸν ἄλλοτ' ἐπ' ἄλλαν μελέων,

ΠΕΙ. τουτὶ τὸ πρᾶγμα φορτίου δεῖται πτερῶν.

1375

ΚΙ. ἀφόβφ φρενὶ σώματί τε νέαν ἐφέπων.

ΠΕΙ. ἀσπαζόμεσθα φιλύρινον Κινησίαν.

1371. νοῦν ἄρ' ἔξεις] Cf. Eccl. 433. The youth goes away to the wars, and the field is now open for the next arrival.

1372. ἀναπέτομαι κ.τ.λ.] The next arrival is Cinesias, the dithyrambic poet, much in vogue at that time, but constantly ridiculed by the Athenian wits for his strangely attenuated figure, and

musical perversities, and (at a later period) for his profane and dissolute conduct. He too enters singing a bird-song, the first line of which, the Scholiast tells us (and his statement is confirmed by Hephaestion, chap. ix), is borrowed from Anacreon. Anacreon wrote

ἀναπέτομαι δὴ πρὸς Ὀλυμπον πτερύγεσσι κούφαις
διὰ τὸν Ἔρωτ'· οὐ γὰρ ἐμοὶ παῖς ἐθέλει συνηβᾶν.

(The lines are choriambic, the long syllable which should commence each line being resolved into two short syllables.) But it is quite possible that Cinesias may have incorporated the line into some composition of his own which had perished before the time of the Scholiast. The second line which depicts the singer as flitting, like a bee or a butterfly, from one metre to another, and of which line 1376 is a continuation, is doubtless a quotation from the verses of Cinesias himself, and so probably are the other snatches of song, into which he is perpetually breaking. His verses seem to have been as thin and unsubstantial as their author; airy nothings, consisting of an abundance of fine words with very little sense in them. ὁ νοῦς ἐλάχιστος, says the Scholiast on 1393; and he cites a proverb καὶ διθυράμβων

νοῦν ἔχεις ἐλάττωνα, *A Dithyramb has got more sense than you.* In the Gorgias of Plato, chap. 57 (p. 502 A) Socrates is represented as saying, "*What of dithyrambic poetry? Think you that Cinesias, the son of Meles, troubled himself about making his audience better men, or did he merely wish to please and tickle their ears?*" "So far as Cinesias is concerned," replies Callicles, "*that was certainly his only wish.*" Peisthetaerus does not take Cinesias seriously; he treats him in a light bantering fashion, which seems to show that he had not yet acquired his evil reputation for shameless impiety. See Frogs 366, Eccl. 327-30, and the notes there. Athenaeus xii. chap. 76 (p. 551) preserves a passage from an oration of Lysias against him, which begins θαυμάζω δὲ εἰ μὴ βαρέως φέρετε ὅτι Κινησίας ἐστὶν ὁ τοῖς νόμοις

I'll do it too. PEI. You'll show your sense, by Zeus!

CINESIAS. (*Singing.*) On the lightest of wings I am soaring on high,

Lightly from measure to measure I fly;

PEI. Bless me, this creature wants a pack of wings!

CIN. (*Singing.*) And ever the new I am flitting to find,

With timorless body, and timorless mind.

PEI. We clasp Cinesias, man of linden-wyth.

βοηθός, ὃν ὑμεῖς πάντες ἐπίστασθε ἀσεβέστατον ἀπάντων καὶ παρανομώτατον ἀνθρώπων γεγονέναι. οὐχ οὗτός ἐστιν ὁ τοιαῦτα περὶ θεοὺς ἐξυμάρτάνων, ἃ τοῖς μὲν ἄλλοις ἀσυχρόν ἐστι καὶ λέγειν, τῶν κωμωδοδιδασκάλων δ' ἀκούετε καθ' ἕκαστον ἐναντιόν;

1375. τουτὶ τὸ πρᾶγμα] The same words are used of the Pindaric poet supra 906. As Cinesias talks of flying about in all directions, he will require, Peisthetærus thinks, a whole cargo of wings.

1377. νέαν] Sc. ὁδὸν μελέων. The Scholiast says ἐπίτηδες ἀδιανοητεύεται, θέλων διαβαλεῖν τὰ Κινησίου ποιήματα. And

Κινησίας δέ μ' ὁ κατάρτος Ἀττικὸς
ἐξαρμονίους καμπὰς ποιῶν ἐν ταῖς στοφαῖς
ἀπολάλει.

[378. φιλύρων] Philyra, *bass*, is the thin slight (*tenuissima*) membrane between the bark and the wood of the linden or lime-tree; if it should not rather be called the inner layer of the bark. Pliny, N. H. xvi. 25. This inner bark when steeped in water comes off in ribbons which are used by our gardeners for tying up plants, and similar purposes; and were formerly employed by the Romans to tie up the hair, or to be interwoven with wreaths for the hair. Pliny, *ubi supra*. *Displacent nexæ philyra coronæ*, Horace, Odes i. 38. 2.

another Scholiast observes εἰς τὸ ἀδιανόητον. ἐκ δὲ τῶν αὐτοῦ Κινησίου περιπλοκῆν ἔχει. No doubt there is an intention throughout to ridicule the verses of Cinesias as empty nonsense; but the present line, conjoined with 1373, is aimed at his love for musical innovations. *I fly from one mode of melody to another, always pursuing a new one.* Music herself, in the long fragment from Pherecrates preserved by Plutarch, "De Musica," bitterly complains of his doings—

Ebrius incinctis philyra conviva capillis Saltat, Ovid, Fasti v. 337. So again it supplied the place of rushes for ropes (Pliny xix. 9) as it still does for mats. "The bark of the lime, or at least its interior layers, after being steeped and macerated in water, forms the material of which our *bass*-mats are made." Selby's British Forest Trees, p. 7. The epithet *tenuissima*, which Pliny gives to the philyra, explains its application to Cinesias here. And Athenæus cannot be heard, when he says (xii. 76) that it referred to some thin stays which Cinesias

- τί δευρο πόδα σὺ κυλλὸν ἀνὰ κύκλον κυκλείς ;
 ΚΙ. ὄρνις γενέσθαι βούλομαι 1380
 λιγύφθογγος ἀηδών.
 ΠΕΙ. παῦσαι μελωδῶν, ἀλλ' ὃ τι λέγεις εἰπέ μοι.
 ΚΙ. ὑπὸ σοῦ πτερωθεὶς βούλομαι μετάρσιος
 ἀναπτάμενος ἐκ τῶν νεφελῶν καινὰς λαβεῖν
 ἀεροδονήτους καὶ νιφοβόλους ἀναβολὰς. 1385
 ΠΕΙ. ἐκ τῶν νεφελῶν γὰρ ἂν τις ἀναβολὰς λάβοι ;
 ΚΙ. κρέματα μὲν οὖν ἐντεῦθεν ἡμῶν ἡ τέχνη.
 τῶν διθυράμβων γὰρ τὰ λαμπρὰ γίγνεται
 ἀέρια καὶ σκότιά γε καὶ κυαναυγέα
 καὶ πτεροδόνητα· σὺ δὲ κλύων εἴσει τάχα. 1390
 ΠΕΙ. οὐ δῆτ' ἔγωγε. ΚΙ. νῆ τὸν Ἑρακλέα σύ γε.
 ἅπαντα γὰρ δλείμι σοι τὸν ἀέρα.
 εἶδωλα πετεινῶν

was in the habit of wearing. As to ἀσπαζόμεσθα see Clouds 1145, Plutus 324.

1379. ἀνὰ κύκλον κυκλείς] This is an amplification of the phrase κυκλεῖν πόδα occasionally employed by the Tragic Poets. Bergler refers to Soph. Ajax 19, and Eur. Or. 632, and Blaydes to Eur. El. 561. It is used here, as the Scholiast says, ἐπειδὴ κυκλίων ἁσμάτων ποιητής ἐστι. Whether Cinesias was really lame or not, the Scholiasts cannot tell us. Possibly the word κυλλός is inserted merely for the sake of the

alliteration; or Cinesias may himself in some of his compositions have applied to the foot an epithet which in strictness is used only of the hand.

1381. λιγύφθογγος] "Of thrilling song" Rudd. The epithet λιγύς or λιγυρός is very frequently applied to the clear and plaintive note of the nightingale. ἡ ἀηδὼν ὀρνίθων λιγυρωτάτη, Aelian, N. A. i. 43 ; ἰδὲ, ἰδὲ λιγείας μῶρον ἀηδόνας, Agamem. 1145 ; ἐνθ' ἃ λίγεια μινύρεται ἀηδών, Oed. Col. 671. Dr. Blaydes refers to Theognis 939

οὐ δύναμαι φωνῇ λίγ' ἀειδέμεν ὥσπερ ἀηδὼν
 καὶ γὰρ τὴν προτέρην νύκτ' ἐπὶ κῶμον ἔβην.

1382. ὃ τι λέγεις] *What you mean. What you are talking about.* Photius, s.v. πεζῇ, says πεζῇ φράσαι, τὸ ἀνευ μελῶν.

Παῦσαι μελωδοῦσ' (μὲν φδοῦς, MSS., and the true reading may be μὲν φδοῦς), ἀλλὰ πεζῇ μοι φράσον, ὁ Κωμικός. In sense, the

Why in the world have you whirled your splay foot hither?

CIN. (*Singing.*) To be a bird, a bird, I long,

A nightingale of thrilling song.

PEI. O stop that singing; prithee speak in prose.

CIN. O give me wings, that I may soar on high,

And pluck poetic fancies from the clouds,

Wild as the whirling winds, and driving snows.

PEI. What, do you pluck your fancies from the clouds?

CIN. Why our whole trade depends upon the clouds;

What are our noblest dithyrambs but things

Of air, and mist, and purple-gleaming depths,

And feathery whirlwings? You shall hear, and judge.

PEI. No, no, I won't. CIN. By Heracles you shall.

I'll go through all the air, dear friend, for you.

(*Singing.*) Shadowy visions of

line which Photius gives is practically identical with the present; and I suspect that his is the form which the present line assumed when it passed into a current saying. We shall find the prose (that is, the iambics) of Cinesias as fanciful and poetic as the prose of the Pindaric poet. See the note on 904 *supra*.

1385. ἀναβολάς] *Dithyrambic odes*, not "preludes" as the Scholiasts and Commentators absurdly translate it. It was long ago pointed out in the notes on the cognate passage of the Peace (829-81), that the dithyrambic ἀναβολή was a prolonged continuous effusion, unconfined by stanza or strophe, and terminating only with the termination of the subject. Aristotle's Rhetoric iii. 9. 1 and Twining's note 17 to the

Poetics. Both in the Peace, and in the Clouds (331 seqq.), the dithyrambic poets are satirically described as drawing their inspiration from the Clouds and Air.

1392. δίδειμι τὸν ἀέρα] These words, on the lips of Cinesias, have a double meaning; (1) *I will fly through all the air*; and (2) *I will go through all my dithyrambs*; the air being, to use the language of the Scholiast on 1387, the ὕλη τῶν ποιημάτων, the material out of which these dithyrambic poems were composed. The little "swallow-flight of song" which follows, εἶδωλα . . . τανασοδείμων, is quite unconnected with anything which precedes or follows. It is 'probably a literal quotation from Cinesias.

- αἰθεροδρόμων
οἰωνῶν ταναοδείρων.*
- ΠΕΙ. ὥοπ. 1395
- ΚΙ. τὸν ἀλάδρομον ἀλάμενος
ἄμ' ἀνέμων πνοαῖσι βαῖην.
- ΠΕΙ. νῆ τὸν Δί' ἧ' γώ σου καταπαύσω τὰς πνοάς.
- ΚΙ. τοτὲ μὲν νοτίαν στείχων πρὸς ὁδὸν,
τοτὲ δ' αὖ βορέα σῶμα πελάζων,
ἀλίμενον αἰθέρος αἶλακα τέμνων. 1400
- χαρίεντά γ' ὦ πρὸς βῦτ' ἐσοφίσω καὶ σοφά.*
- ΠΕΙ. οὐ γὰρ σὺ χαίρεις πτεροδόνητος γενόμενος ;
- ΚΙ. ταυτὶ πεποίηκας τὸν κυκλιοδιδάσκαλον,
ὃς ταῖσι φυλαῖς περιμάχητός εἰμ' αἶ ;
- ΠΕΙ. βούλει διδάσκειν καὶ παρ' ἡμῖν οὖν μένων 1405
Λεωτροφίδη χορὸν πετομένων ὀρνέων

1395. ὥοπ] This nautical exclamation is in the *Frogs* employed by Charon as well when he is putting his boat to land (180) as when he is pushing it off again (208). It cannot, therefore, be *exclusively* either a *κλέυσμα καταπαύον τὴν κωπηλασίαν*, as the Scholiasts here say, or an *ἐλατικὸν ἐπίφθεγμα* as the Scholiasts on the *Frogs* say. It seems intended merely to chime in with, and control, the rise and fall of the oar, and its meaning would depend upon the rapid or tardy manner in which the speaker pronounced it. Here we may suppose it intended to regulate the movements of Cinesias who is making as though he would launch into the air.—*ἀλάδρομον ἀλάμενος*. There is doubtless a play on these two words. Their meaning "Leaping along the sea-ward course" is not

very perspicuous, but we have already learned not to expect too much sense in a dithyramb. The song of Cinesias from here to *αἶλακα τέμνων* can grammatically be construed as a single fragment, but the change in the metre makes it probable that the first quotation terminates with *βαῖην*. Whilst Cinesias is singing Peisthetaerus is busy making an elaborate combination of wings, with which, in line 1400, he begins to flap the songster round the stage. Not that he has any intention of hurting him ; that it is mere banter is shown by the dialogue which ensues.

1400. *αἰθέρος αἶλακα τέμνων*] So Bacchylides v. 17 describes himself as an Eagle *βαθὺν αἰθέρα τάμνων*.

1401. *χαρίεντα*] Cinesias hardly knows whether to be amused or offended at

Wing-spreading, air-treading,
Taper-necked birds.

PEI. Steady, there !

CIN. (*Singing.*) Bounding along on the path to the seas,
Fain would I float on the stream of the breeze.

PEI. O by the Powers, I'll stop your streams and breezes.

CIN. (*Singing.*) First do I stray on a southerly way ;
Then to the northward my body I bear,
Cutting a harbourless furrow of air.

A nice trick that, a pleasant trick, old man.

PEI. O you don't like being feathery-whirl-winged, do you ?

CIN. That's how you treat the Cyclian-chorus-trainer
For whose possession all the tribes compete !

PEI. Well, will you stop and train a chorus here
For Leotrophides, all flying birds,

the flapping he has received ; but that the line is uttered in a somewhat querulous tone is plain from the reply of Peisthetaerus.

1402. *πτεροδόνητος*] *Ἀντὶ τοῦ πτεροῖς πληχθεῖς. παίζει δὲ πρὸς τὰ εἰρημμένα* (supra 1390).—Scholiast.

1403. *κυκλιοδιδάσκαλον*] It must be remembered that "there were three choruses belonging to Bacchus, the *κωμικός*, the *τραγικός*, and the *κύκλιος*, the last of which had its prize and its judges at the Dionysia, as the other two had. Aesch. *Contra Ctes.* (233), p. 87. *καὶ τοὺς μὲν κριτὰς, τοὺς ἐκ Διονυσίων, εἰς μὴ δικάως τοὺς κυκλίους χοροὺς κρίνωσι, ζημιούτε,*" Bentley (*Phalaris xi*). The prize was a bull, and apparently each of the Athenian tribes supplied a chorus to compete for it. Cinesias, at present

a favourite musician and dithyramb-writer, boasts that every tribe was anxious to secure his services for its own chorus ; as if he were another Simonides. See the notes on Wasps 1410, 1411. The *κυκλιοδιδάσκαλος* bore the same relation to the dithyrambic or Cyclian chorus, as the *κωμφοδοδίσκαλος* (Peace 737) bore to the Comic Chorus.

1406. *Λεωτροφίδῃ*] Why is Leotrophides selected to be the choregus of the bird Chorus ? Doubtless, as the Scholiasts tell us, because of his light and bird-like appearance ; *ἐπειδὴ*, they say, *καὶ οὗτος τῶν σφόδρα λεπτῶν ἦν*, and again, *ὅτι κοῦφος καὶ χλωρὸς ἦν, ὡς εὐκέναι δορεῖν*. And they refer to other comic poets who allude to his extreme tenuity. It would seem from a passage in Lucian

- ΣΤ. λόγοισι τὰρα καὶ πτεροῦνται; ΠΕΙ. φήμ' ἐγώ.
 ὑπὸ γὰρ λόγων ὁ νοῦς τε μετεωρίζεται
 ἐπαίρεται τ' ἄνθρωπος. οὕτω καὶ σ' ἐγὼ
 ἀναπτερώσας βούλομαι χρηστοῖς λόγοις
 τρέψαι πρὸς ἔργον νόμιμον. ΣΤ. ἀλλ' οὐ βούλομαι. 1450
- ΠΕΙ. τί δαὶ ποιήσεις; ΣΤ. τὸ γένος οὐ καταισχυνῶ.
 παππῶς ὁ βίος συκοφαντεῖν ἐστὶ μοι.
 ἀλλὰ πτέρου με ταχέσι καὶ κούφοις πτεροῖς
 ἱέρακος ἢ κερχνηδος, ὥς ἂν τοὺς ξένους
 καλεσάμενος κᾶτ' ἐγκεκληκῶς ἐνθαδὶ 1455
 κατ' αὐ πέτωμαι πάλιν ἐκεῖσε. ΠΕΙ. μανθάνω.
 ὧδὶ λέγεις· ὅπως ἂν ὠφλήκη δίκην
 ἐνθάδε πρὶν ἤκειν ὁ ξένος. ΣΤ. πάνυ μανθάνεις.
- ΠΕΙ. κἀπειθ' ὁ μὲν πλεῖ δεῦρο, σὺ δ' ἐκεῖσ' αὐ πέτει
 ἄρπασόμενος τὰ χρήματ' αὐτοῦ. ΣΤ. πάντ' ἔχεις. 1460
 βέμβικος οὐδὲν διαφέρειν δεῖ. ΠΕΙ. μανθάνω.
 βέμβικα· καὶ μὴν ἔστι μοι νῆ τὸν Δία
 κάλλιστα Κορκυραῖα τοιαυτὴ πτερά.

1450. οὐ βούλομαι] A Common Informer could sue for penalties only in cases where the law declared that it should be lawless, τῷ βουλομένῳ (*to any man who will*), to do so. Hence in the *Plutus* (908) an Informer replies to those who want to know his profession, βούλομαι, *I am THE MAN WHO WILL*. There is probably an allusion to this legal phrase here. In this case, says the Sycophant, I am *not* the Man who will. With the expression τὸ γένος οὐ καταισχυνῶ Bergler compares *Clouds* 1220. Both to the Sire-striker and to the Sycophant Peisthetaerus offers very good and sensible advice, which the former accepts, but the latter rejects.

1454. ἱέρακος ἢ κερχνηδος] Here again, as in lines 303 and 304, a distinction is drawn between the kestrel and the ἱέραξ, which, though often used as a generic name, in strictness belongs only to the goshawk and sparrow-hawk.

1455. καλεσάμενος] The Sycophant has already declared himself to be a κλητήρ νησιωτικός, by which he means that he is a sompnour or process-server (see the note on *Wasps* 1408) in suits where the defendant was not an Athenian citizen residing in Athens, but one of the subject allies dwelling over-sea. The expression νῆσοι is often intended, as in *Knights* 1319, to embrace the entire Athenian Empire beyond the coasts of

- SYC. So then by talk they are winged. PEI. Exactly so.
Through talk the mind flutters and soars aloft,
And all the man takes wing. And so even now
I wish to turn you, winging you by talk,
To some more honest trade. SYC. But I don't wish.
- PEI. How then? SYC. I'll not disgrace my bringing up.
I'll ply the trade my father's fathers plied.
So wing me, please, with light quick-darting wings
Falcon's or kestrel's, so I'll serve my writs
Abroad on strangers; then accuse them here;
Then dart back there again. PEI. I understand.
So when they come, they'll find the suit decided,
And payment ordered. SYC. Right! you understand.
- PEI. And while they're sailing hither you'll fly there,
And seize their goods for payment. SYC. That's the trick!
Round like a top I'll whizz. PEI. I understand.
A whipping-top; and here by Zeus I've got
Fine Corcyraean wings to set you whizzing.

Attica. The Informer, therefore, was constantly travelling by sea over considerable distances, which took much time, trouble, and expense. All this will be saved if he can fly backwards and forwards like a bird. He will then (1) fly to the Isle, and summon the islander to defend an action in the Athenian law-courts; (2) fly home to Athens while the defendant is yet on his voyage, and obtain a verdict against him by default; and (3) before the defendant has even reached Athens, fly back again to the Isle, and put an execution in force against his property there.

1461. βέμβικος] *A whipping-top.* δ βέμβιξ, says the Scholiast, ἐργαλείον ἐστίν,

δ μάλιστα στρέφουσιν οἱ παῖδες. See the note on Wasps 1517.

1463. Κορκυραία] He produces a double-thonged Corcyraean scourge. These Corcyraean scourges, of great size and ivory-handled, were very famous in old times. The Scholiast quotes from Aristotle διὰ καὶ τὰς κόπας αὐτῶν ἐλεφαντίνας ἐποίησαντο, καὶ τῷ μεγέθει περιττὰς, ὅθεν ἡ Κορκυραία ἐπεπόλασε μάλιστα, καὶ εἰς παροιμίαν ἦλθεν. There can be little doubt that the quotation is made from Aristotle's lost "Polity of Corcyra," since these scourges were in fact employed by officials to suppress disorder and tumults there. συνεχῶς παρὰ Κορκυραίοις ἀταξίαι ἐγένοντο, says another

- ΣΤ. οἴμοι τάλας μάστιγ' ἔχεις. ΠΕΙ. πτερὰ μὲν οὖν,
οἷσί σε ποιήσω τήμερον βεμβικιᾶν. 1465
- ΣΤ. οἴμοι τάλας. ΠΕΙ. οὐ πτερυγίεις ἐντευθενί ;
οὐκ ἀπολιβάξεις ὧ κάκιστ' ἀπολούμενος ;
πικρὰν τάχ' ὄψει στρεψοδικοπανουργίαν.
ἀπίωμεν ἡμεῖς ξύλλαβόντες τὰ πτερά. 1469
- ΧΟ. πολλὰ δὴ καὶ καινὰ καὶ θαν- [στρ.
μάστ' ἐπεπτόμεσθα καὶ
δεινὰ πράγματ' εἶδομεν.
ἔστι γὰρ δένδρον πεφυκὸς
ἔκτοπὸν τι Καρδίας ἀ-
πωτέρω Κλεώνυμος, 1475
χρήσιμον μὲν οὐδὲν, ἀλ-
λως δὲ δειλὸν καὶ μέγα.
τοῦτο τοῦ μὲν ἦρος ἀεὶ

Scholiast, obviously referring to the same passage of Aristotle, διὰ τὸ στασιάζειν οὖν ἐπεδόλασε παρ' αὐτοῖς ἡ μάστιξ, ὥστε διπλαῖς χρησθαι μεγάλαις καὶ ἐλεφαντοκόποις. And this explains the exclamation of the Orator Lycurgus, when the tumultuous assembly refused to hear him. *O scourge of Corcyra*, he cried, *of how great value art thou!* (Lives of the X Orators). For it was just in such disorders as he was witnessing that the scourge of Corcyra came into play. By τοιαυτὶ Peisthetaerus means "*such as you are wanting.*"

1467. ἀπολιβάξεις] Συντόμως ἀναχωρήσεις. λιβάς ἡ σταγὼν, ἥς οὐδὲν ταχύτερον ἐν τῇ πίπτειν.—Scholiast. The word was doubtless used of a top "wobbling" (as boys call it), that is to say when it ceases spinning on its own axis, and after

a few reeling rounds, darts rapidly away. As to πικρὰν see the note on 1045 supra.

1469. ἀπίωμεν] "Come, let us gather up the wings and go," Cary. With these words Peisthetaerus leaves the stage, returning with verse 1495 to find there a disguised and suspicious-looking visitor.

1470. πολλὰ δὴ] Aristophanes seems to have come to the end of his bird-lore, and he fills up the interstices between the remaining scenes of his play with four stanzas (if I may use the expression) which, except that they purport to narrate sights seen by the Birds in their distant wanderings, might as well have been introduced into any other Comedy. They are quite alien to the plot, and sink below the level, of the present play, whilst, as is the case with the corresponding systems in the *Lysis*—

- SYC. O, its a whip! PÆL. Nay, friend, a pair of wings,
To set you spinning round and round to day. (*Striking him.*)
- SYC. O! O! O! O! PÆL. Come, wing yourself from hence.
Wobble away, you most confounded rascal!
I'll make you spin! I'll law-perverting-trick you!
Now let us gather up the wings and go.
- CHOR. We've been flying, we've been flying
Over sea and land, espying
Many a wonder strange and new.
First, a tree of monstrous girth,
Tall and stout, yet nothing worth,
For 'tis rotten through and through;
It has got no heart, and we
Heard it called "Cleonymus-tree."
In the spring it blooms gigantic,

trata 1048-1071 and 1189-1215, they form an independent series by themselves, each linked to its predecessor by the particle *δέ*. Each stanza consists of twelve trochaic diameters, six acatalectic, and six catalectic, save only that in the last stanza (infra 1701), for the purpose of introducing the name *Φιλίπποι*, a catalectic line receives its missing syllable, and becomes acatalectic. All these sights, supposed to have been seen in distant lands, have a stranger resemblance to persons well known in Athens.

The first stanza relates to the large but cowardly Cleonymus *ὁ δειψασπης*, as to whom see the note on Wasps 16. The Birds profess to have seen somewhere in their wanderings an enormous Tree, with no heart, shedding not leaves, but shields, which the natives called a

Cleonymus-tree. *ἔπαιξε δὲ*, says the Scholiast, somewhat too ingeniously, *ὡς ἐπὶ ὀρνίθων γεγομένων περὶ τὰ δένδρα*.

1474. *Καρδίας ἀπωτέρω*] As regards the Tree, the Chorus describe it as an exotic (*ἔκτοπον*) growing in the regions beyond Cardia, a town in the Thracian Chersonese. As regards the Man, the words mean that he had no *καρδία*, in the sense of courage (cf. Ach. 485, 488). *καρδίας ἀπωτέρω*, says the Scholiast, *τούτῃστι, καρδίαν οὐκ ἔχοντα*.

1478. *τοῦ μὲν ἥρος*] The reference to the seasons belongs to the Tree alone, and is not, I think, any part of the allegory. Here again, I think, the Scholiast is a little too subtle, in taking *ἥρος* to mean "in peace" and *χειμῶνος* "in war." *ἐν μὲν τῇ εἰρήνῃ*, he explains, *μέγας καὶ λαμπρὸς, ἐν δὲ τῇ πολέμῳ ῥίψας*-

βλαστάνει καὶ συκοφαντεῖ,
 τοῦ δὲ χεიმῶνος πάλιν τὰς 1480
 ἀσπίδας φυλλορροεῖ.
 ἔστι δ' αὖ χώρα πρὸς αὐτῷ [ἀντ.
 τῷ σκότῳ πόρρῳ τις ἐν
 τῇ λύχνων ἐρημία,
 ἔνθα τοῖς ἥρωσιν ἀνθρω- 1485
 ποι ξυναριστῶσι καὶ ξύν-
 εισι πλὴν τῆς ἐσπέρας.
 τηνικαῦτα δ' οὐκέτ' ἦν
 ἀσφαλὲς ξυντυγχάνειν.
 εἰ γὰρ ἐντύχοι τις ἥρω 1490
 τῶν βροτῶν νύκτωρ Ὀρέστη,
 γυμνὸς ἦν πληγεὶς ὑπ' αὐτοῦ
 πάντα τάπιδέξια.

ΠΡ. οἴμοι τάλας, ὃ Ζεὺς ὅπως μὴ μ' ὄψεται.

πισ. No doubt his great bloom was in the city, and his shield-shedding in the battle-field; but St. Chrysostom's teaching with regard to the Sacred Parables is equally applicable to all allegories; οὐ χρὴ πάντα τὰ ἐν ταῖς παραβολαῖς κατὰ λέξιν περιεργάζεσθαι, ἀλλὰ τὸν σκοπὸν μαθόντας, δι' ὃν συνετέθη, τοῦτον δρέπαισθαι, καὶ μηδὲν πολυπραγμανεῖν περαιτέρω. Hom. in Matth. lxiv. 638 E.

1482. ἔστι δ' αὖ] The second stanza deals with the noted highway-robber Orestes (supra 712); and the humour of it consists in speaking of the nightly thief as if he were the hero whose name he bore. The Chorus describe a rendezvous of thieves situate in some region of darkness (really of course in some

obscure part of Athens), where in the daytime you might with impunity meet Orestes, or, as they word it, consort with heroes. When it grew dark, however, it would be safer to keep out of his way. There was a superstition that if after nightfall you met the ghost of a departed hero, such as was Orestes the son of Agamemnon, you might find your right side smitten with paralysis; and the Chorus observe that if after nightfall you were to meet Orestes the Athenian robber, you might find not only your right side smitten, but your cloak gone as well.

1484. λύχνων ἐρημία] Πέπαικται ἀπὸ τοῦ Σκυθῶν ἐρημία.—Scholiast. Aesch. Prom. Vinct. 2, Acharnians 704.

Fig-traducing, sycophantic,
Yet in falling leaf-time yields
Nothing but a fall of shields.

Next a spot by darkness skirted,
Spot, by every light deserted,
Lone and gloomy, we descried.
There the human and divine,
Men with heroes, mix and dine
Freely, save at even-tide.
'Tis not safe for mortal men
To encounter heroes then.
Then the great Orestes, looming
Vast and awful through the glooming,
On their right a stroke delivering,
Leaves them palsied, stript, and shivering.

PROMETHEUS. O dear! O dear! Pray Heaven that Zeus won't see me!

1494. οἷμοι τάλας] Somebody enters with his face and head muffled up in such voluminous wrappers, that no eye can penetrate his disguise, neither can any voice reach his ears with sufficient distinctness to be clearly understood. It is a mistake to suppose that he enters "under an umbrella"; the umbrella is not needed till the mufflers are unwound and taken off. He is then discovered to be Prometheus, the Titan who imparted to man the inestimable gift of Fire. That act of beneficence, and his consequent punishment by Zeus, had been displayed by Aeschylus in the

famous Trilogy known as *οἱ Προμηθεΐς*, consisting of the *Προμηθεὺς πυρφόρος*, *Προμηθεὺς δεσμώτης*, and *Προμηθεὺς λύμενος*. *Prometheus the Fire-bringer*, *Prometheus in chains*, *the Release of Prometheus*; of which the central play alone has survived to our days. And it has been suggested that his entrance here on another errand of friendship is adumbrated from some scene* in the *Προμηθεὺς πυρφόρος*, Prometheus being on that occasion, as on this, very anxious to conceal his proceedings from Zeus. Zeus, says Hesiod (W. and D. 50) meditated evil things for man:

Κρύψε δὲ πῦρ τὸ μὲν αἰθερὶ εἶς πάϊς Ἰαπετοῖο
ἔκλεψ' ἀνθρώποισι Διὸς πάρα μητιόεντος
ἐν κοίλῃ νάρθηκι, λαθὼν Δία τερπικέρανον.

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ΠΡ. ἀπόλωλεν ὁ Ζεὺς. ΠΕΙ. πηνίκ' ἄττ' ἀπώλετο;

ΠΡ. ἐξ οὐπερ ὑμεῖς φέκισατε τὸν ἀέρα. 1515

θύει γὰρ οὐδεὶς οὐδὲν ἀνθρώπων ἔτι

θεοῖσιν, οὐδὲ κνῖσα μηνίων ἄπο

ἀνῆλθεν ὥς ἡμᾶς ἀπ' ἐκείνου τοῦ χρόνου,

ἀλλ' ὥσπερ εἰ Θεσμοφορίοις νηστεύομεν

ἀνευ θυηλῶν· οἱ δὲ βάρβαροι θεοὶ 1520

πεινῶντες ὥσπερ Ἰλλυριοὶ κεκριγότες

ἐπιστρατεύσειν φάσ' ἀνωθεν τῷ Διὶ,

εἰ μὴ παρέξει τάμπόρι' ἀνεφγμένα,

ἵν' εἰσάγοιτο σπλάγχνα κατατετμημένα.

ΠΕΙ. εἰσὶν γὰρ ἕτεροι βάρβαροι θεοὶ τινες 1525

ἀνωθεν ὑμῶν; ΠΡ. οὐ γὰρ εἰσι βάρβαροι,

ὁθεν ὁ πατρῷός ἐστιν Ἐξηκεστίδῃ;

thought, which is worthy of his name. For the name of Prometheus meant *Forethought*, just as his brother's name, Epimetheus, meant *Afterthought*, the one being wise before, the other after, the event. There is a similar allusion to the meaning of the name in Aesch. Prom. Vinct. 85, 86.

1513. ἄκουε δὴ νυν] Prometheus emphasizes the importance of the news he is about to deliver, by adopting a Tragic style. This is a phrase with which Euripides frequently commences his narratives. Dr. Blaydes refers to Phoen. 1427; Iph. Aul. 1009, 1146; Herc. Fur. 1255. The Prometheus of Aeschylus, about to tell Io the story of her future, begins ἄκουε δὴ, P. V. 648. Peisthetaerus replies in the same

vein. Compare Plato's Euthydemus chap. 22 (p. 295 A) Ἀποκρίνου δὴ, ἔφη. ὥς ἀποκρινουμένου ἐρώτα: and Phaedo chap. 45 (p. 96 A) ἄκουε τοίνυν ὥς ἐροῦντος.

1514. πηνίκ' ἄττα] *About when*. See on 1498 supra. ἄττα infuses a sort of vagueness into the question, but has no particular meaning of its own. The Scholiast on Plato's Sophist chap. 5 (p. 220 A) says of it ἐνίοτε ἐκ τοῦ περιττοῦ προστίθεται, ὥς ἐν τῷ Χείρωνι Φερεκράτης "τοῖς δέκα ταλάντοις ἄλλα προστιθεῖς" ἔφη "ἄττα πενήκοντα" (*some fifty*)· οὐδὲν γὰρ σημαίνει ἐνταῦθα τὸ ἄττα. And he cites several other lines of the same character.

1519. ὥσπερ εἰ Θεσμοφορίοις] As Athenian women fast on the Νηστεία, the

Get under then ; make haste : and speak out freely.

PROM. Then listen. PEI. Speak : I'm listening, never fear.

PROM. All's up with Zeus ! PEI. Good gracious me ! since when ?

PROM. Since first you built your city in the air.

For never from that hour does mortal bring

Burnt-offerings to the Gods, or savoury steam

Ascend to heaven from flesh of victims slain.

So now we fast a Thesmophorian fast,

No altars burning ; and the Barbarous Gods

Half-starved, and gibbering like Illyrians, vow

That they'll come marching down on Zeus, unless

He gets the marts reopened, and the bits

Of savoury inwards introduced once more.

PEI. What, are there really other Gods, Barbarians,

Up above you ? PROM. Barbarians ? Yes ; thence comes

The ancestral God of Execestides.

third day of the Thesmophorian festival. See the Introduction to the Thesmophorizusae. I observe that Professor J. Van Leeuwen in his edition of that play, published a few weeks after my own, contends that the Attic Thesmophoria lasted for three days only : a contention opposed to all the authorities, and indeed to Aristophanes himself, who writes in Thesm. 80 *ἐπεὶ τρίτῃ* 'στὶ Θεσμοφορίων, ἡ Μέση. Van Leeuwen alters the first three words of this line into *ἐπεὶ 'σθ' ἑορτῇ*, an unfortunate alteration, for the *Νηστεία*, by itself, could not be called an *ἑορτή*. And the passages which he cites from Diogenes Laertius (Democritus segm. 43) and Hesychius (s. v. *τρήμερος*) do no refer to the Attic Thesmophoria at all.

1522. *ἀνωθεν*] *Ἀνέπλασέ τι γένος θεῶν βαρβύρων. ἀνωτέρω δὲ φησιν αὐτοὺς οἰκεῖν, ὡς τῶν Ἑλλήνων ἀνωτέρω οἰκοῦσιν οἱ Βάρβαροι.*—Scholiast. As to making peace and reopening the markets, Bergler refers to the Second Olynthiac of Demosthenes 16 (p. 22) *κεκλεισμένων τῶν ἐμπορίων διὰ τὸν πόλεμον*.

1527. *Ἐξηκεστίδῃ*] All Hellenic citizens had Hellenic divinities as their *θεοὶ πατῆροι*; and Execestides, who throughout the play is represented as a Barbarian trying to palm himself off as an Athenian citizen, would naturally, in like manner, have a Barbarian divinity as *his θεὸς πατῆρος*. There *must* therefore, Prometheus concludes, be Barbarian Gods.

- ΠΕΙ. *ὄνομα δὲ τούτοις τοῖς θεοῖς τοῖς βαρβάροις*
τί ἐστιν; ΠΡ. *ὅ τι ἐστιν; Τριβαλλοί.* ΠΕΙ. *μανθάνω.*
ἐντεῦθεν ἄρα τοῦπιτριβείης ἐγένετο. 1530
- ΠΡ. *μάλιστα πάντων. ἔν δέ σοι λέγω σαφές·*
ἥξουσι πρέσβεις δεῦρο περὶ διαλλαγῶν
παρὰ τοῦ Διὸς καὶ τῶν Τριβαλλῶν τῶν ἄνω·
ὁμείς δὲ μὴ σπένδουσθ', ἐὰν μὴ παραδιδῶ
τὸ σκῆπτρον ὃ Ζεὺς τοῖσιν ὄρνισιν πάλιν, 1535
καὶ τὴν Βασιλείαν σοι γυναικ' ἔχειν διδῶ.
- ΠΕΙ. *τίς ἐστιν ἡ Βασιλεία;* ΠΡ. *καλλίστη κόρη,*
ἥπερ ταμιεύει τὸν κεραυνὸν τοῦ Διὸς
καὶ τᾶλλ' ἀπαξάπαντα, τὴν εὐβουλίαν,
τὴν εὐνομίαν, τὴν σωφροσύνην, τὰ νεώρια, 1540
τὴν λοιδορίαν, τὸν κωλακρέτην, τὰ τριώβολα.

1529. *Τριβαλλοί*] The Triballians were a fierce and warlike people, who dwelt in the north-western region of Bulgaria. A few years before the date of this play, they had given battle to Sitalces the Odrysian king, defeated his army and slain himself, Thuc. iv. 101. Thucydides does not tell us the cause of that conflict; but it is highly probable that the Triballians, like their Aristophanic namesakes, were driven southward by famine; as they certainly were a century later, when *σιτοδεία πιεζόμενοι* they crossed the Balkans, marched down upon Abdera, and were only at length repulsed by the Athenian commander Chabrias, Diodorus xv. 36. In picturing his Triballian Gods as driven by hunger to march down upon Zeus, Aristophanes is therefore, in all probability, merely following the recent historical parallel.

In later times we hear of their defeating and wounding Philip of Macedon, and being themselves partially subdued by Alexander the Great at the commencement of his reign.

1530. *τοῦπιτριβείης*] Παρὰ τὸ *Τριβαλλοί* φησι παίζων *γεγονέναι τὸ ἐπιτριβείης*.—Scholiast. A common malediction; see Thesm. 557.

1536. *τὴν Βασιλείαν*] By some ancient writers *Βασιλεία* is described as the sister, or daughter, of Zeus; but it is not in that character that she is pictured here. She is here a purely ideal being, representing the sovereignty and supremacy of Zeus. She sits by his side on the heavenly throne (1753 *infra*), and all that Zeus has is hers. If *she* be not ceded to Peisthetaerus, even the cession of the sceptre will avail him little. If he gains *her*, he gains everything.

- PER. And what's the name of these Barbarian Gods?
 PROM. The name? Triballians. PER. Aye, I understand.
 'Tis from that quarter Tribulation comes.
 PROM. Exactly so. And now I tell you this;
 Envoys will soon be here to treat for peace,
 Sent down by Zeus and those Triballians there.
 But make no peace, mind that, unless king Zeus
 Restores the sceptre to the Birds again,
 And gives yourself Miss Sovereignty to wife.
 PER. And who's Miss Sovereignty? PROM. The loveliest girl.
 'Tis she who keeps the thunderbolts of Zeus,
 And all his stores,—good counsels, happy laws,
 Sound common sense, dockyards, abusive speech,
 All his three-obols, and the man who pays them.

1538. τὸν κεραυνόν] In the Eumenides
 Athene, whilst endeavouring to pacify
 and conciliate the angry Erinnyes, never-

theless thinks it desirable to allude to
 the irresistible power which she is hold-
 ing in reserve :

Κάγὼ πέποιθα Ζηνὶ, she says,
 καὶ κληῖδας οἶδα δώματος μόνῃ θεῶν
 ἐν ᾧ κεραυνός ἐστιν ἐσφραγισμένος. (790-92.)

But, as observed in the preceding note,
 Βασίλεια is not here an actual goddess.
 She is an abstraction, the personification
 of the supreme power of Zeus.

1539. εἰβουλίαν] With the possible
 exception of λουδορίαν, the treasures
 which Prometheus is enumerating are
 precisely those which would seem most
 desirable to Athenian citizens. Εἰβου-
 λία would be a welcome substitute for
 the δυσβουλία, with which, owing to
 the anger of Poseidon, the Republic was
 perpetually afflicted; see Clouds 587.
 Εὐνομία, "Law and Order," was the great-
 est blessing that a state could receive.

She, and Justice, and Peace, were three
 sisters, the daughters of Themis or
 Natural Right; Hesiod, Theog. 901.
 Some think that by λουδορία we are to
 understand the wrangling of Orators,
 "free speech," Ach. 38, Eccl. 142; others
 refer it to Comedy, Knights 1274. But to
 the canny old Athenian's ears, the climax
 is reached with the word τριώβολα, the
 dicast's pay. "If Βασίλεια has that,"
 he exclaims, "she has everything!"
 As to the κωλακρέτης, the officer from
 whom the dicasts received their pay,
 see Wasps 695, 724.

ΠΕΙ. ἀπαντὰ τὰρ' αὐτῷ ταμιεύει; ΠΡ. φήμ' ἐγώ.
 ἦν γ' ἦν σὺ παρ' ἐκείνου παραλάβης, πάντ' ἔχεις.
 τούτων ἔνεκα δεῦρ' ἦλθον, ἵνα φράσαιμί σοι.
 αἶε ποτ' ἀνθρώποις γὰρ εὖνους εἰμ' ἐγώ.

1545

ΠΕΙ. μόνον θεῶν γὰρ διὰ σ' ἀπανθρακίζομεν.

ΠΡ. μισῶ δ' ἀπαντας τοὺς θεοὺς, ὥς οἶσθα σύ.

ΠΕΙ. νῆ τὸν Δί' αἶε δῆτα θεομισῆς ἔφυς.

ΠΡ. Τίμων καθαρὸς. ἀλλ' ὥς ἂν ἀποτρέχω πάλιν,
 φέρε τὸ σκιάδειον, ἵνα με κἂν ὁ Ζεὺς ἴδῃ
 ἀνωθεν, ἀκολουθεῖν δοκῶ κανηφόρῳ.

1550

1545. ἀνθρώποις εὖνους] In the extant Prometheus of Aeschylus (as Bergler remarks), Prometheus is repeatedly reproached on account of his φιλάνθρωπος τρόπος (lines 11, 28); indeed, all his sufferings are occasioned by his goodwill towards men; whilst, as regards the Gods, in conformity with line 1547 below, he himself declares ἀπλῶ λόγῳ τοὺς πάντας ἐχθαίρω θεοὺς (P. V. 996), though the universality of the sentiment may possibly be restricted by what follows.

1546. ἀπανθρακίζομεν] *We fry our fish.* Meaning of course that they are indebted to Prometheus for the gift of fire. And ὡς ἐν κωμῳδίᾳ, says the Scholiast, τοῦ εὐτελεστέρου ἐμνήσθη. The jingle on the words ἀνθρώποις, ἀνθρακίζομεν, is probably unintentional.

1548. θεομισῆς] 'Ο μὲν (Peisthetaerus) φησι τῷ Προμηθεῖ ἴσον τι τῷ "ὑπὸ θεῶν μισούμενος," διὸ καὶ δευτέρως ἀναγνωστέον. ὁ δὲ (Prometheus) τὸ ἕτερον δέχεται, "μισῶν θεοὺς," ὡς ὁ Τίμων ἀνθρώπων.—Scholiast. He means that while Prometheus understands Peisthetaerus to

call him θεομισῆς, a hater of the Gods, the latter is really calling him θεομισῆς, hated by the Gods. Whether this is right or not, seems doubtful. In Prom. Vinct. 37 he is called θεὸς θεοῖς ἔχθιστος.

1549. Τίμων] This is the famous Athenian misanthrope who gave his name to a dialogue of Lucian and a play of Shakespeare, and on whose story was moulded the Μονότροπος (*the Solitary*), the comedy of Phrynichus which competed with the Birds. His misanthropy is again mentioned in the Lysistrata (808-20), and his history is briefly narrated in Plutarch's Life of Mark Antony, chap. 70. He was living at the commencement of the Peloponnesian War, and had probably died shortly before the date of the present Comedy. The epithet καθαρὸς means that Prometheus is a Timon through and through, hating his fellow-Gods exactly as the Athenian hated his fellow-men, without any qualification whatever. *C'est Perdrigeon tout pur*, as Madelon says in Les Précieuses Ridicules, Scene x. Hemsterhuys ren-

- PEI. Then she keeps EVERYTHING ! PROM. Of course she does.
Win her from Zeus, and *you'll* have EVERYTHING.
I hastened here that I might tell you this,
You know I am always well-disposed to men.
- PEI. Aye, but for you we could not fry our fish.
- PROM. And I hate every God, you know that, don't you ?
- PEI. Yes, hatred of the Gods ; you always felt it.
- PROM. A regular Timon ! but 'tis time to go ;
Let's have the umbrella ; then, if Zeus perceives me,
He'll think I'm following the Basket-bearer.

ders it *purus putus* in his Latin translation of Birds.

1551. *κανηφόρῳ*] He means the noble Athenian maiden, who for her grace and loveliness, no less than for her rank and virtue was annually selected from amongst her fellows, to bear the Sacred Basket in the Panathenaic, or some other great religious procession. To attain this honour was to an Athenian girl the object of her highest ambition ; see *Lysistrata* 641-8. The assassination of Hipparchus was occasioned by his refusal to allow the sister of Harmodius to undertake the office of *κανηφόρος* for which she had been duly selected, *Thuc.* vi. 56 ; *Polity of Athens*, chap. 18 ; *Aelian*, V. H. xi. 8. In one of *Alciphron's* epistles (iii. 67) the writer says that he was so transported at the sight of the tall lithe figure, the bright eyes, the lovely arms and hands, and the dazzling skin of a beautiful *κανηφόρος*, that for the moment he forgot himself and ran forward to kiss her. Immediately behind the *κανηφόρος* walked an attendant maiden, the *διπροφόρος*, carrying a chair

on which the other might rest when the procession stopped. In *Eccl.* 730-44, *Chremes* is ranging his household goods, as if they were Athenian maidens in a religious procession. He places the *κανηφόρος* first, the *διπροφόρος* next, and the rest in order ; but there is no *σκιαδηφόρος* amongst them. The Scholiast says that the *διπροφόρος* carried the *σκιάδειον*, but that is only his conclusion from the present passage. Far more probable is the statement of *Aelian* (V. H. vi. 1) that in these processions the maiden daughters of the *μέτοικοι* walked beside the Athenian maidens, holding over them *σκιάδεια* to protect them from the rays of the Attic sun. Zeus, therefore, if he saw *Prometheus* walking along under his umbrella, might mistake him, it is suggested, for one of these processional *σκιαδηφόροι* ; whilst *Peisthetaerus* improves upon the idea by recommending him to carry a *δίφρος* too, and so pass himself off, not merely as one of the train, but as the *διπροφόρος*, the special personal attendant, of the maiden who bare the Basket.

ΠΕΙ. καὶ τὸν διφρον γὰρ διφροφόρει τονδὶ λαβών.

ΧΟ. πρὸς δὲ τοῖς Σκιαπόσιν λί- [στρ.
μνη τις ἔστ', ἄλουτος οὖ
ψυχαγωγεί Σωκράτης· 1555
ἐνθα καὶ Πείσανδρος ἦλθε
δεόμενος ψυχὴν ἰδεῖν ἥ
ζῶντ' ἐκείνον προὔλιπε,
σφάγι' ἔχων κάμηλον ἀ-
μόν τιν', ἧς λαιμοῦς τεμῶν 1560
ὥσπερ οὐδυσεὺς, ἀπῆλθε,
καὶ τ' ἀνῆλθ' αὐτῷ κάτωθεν

1553. πρὸς δὲ τοῖς κ.τ.λ.] The third of these stanzas (see on 1470 supra) is concerned with Socrates, Peisander, and Chaerephon. Socrates is represented in the act of calling spirits from the vasty deep. It is extremely probable that—just as, according to Plato, he described himself as a midwife, assisting in the production of ideas which the minds of his scholars had conceived but were unable to bring to the birth,—so also he had compared himself to a necromancer (ψυχαγωγός), by whose means souls were brought up to the light from the nether darkness in which they had previously dwelt; ἐπειδὴ λόγου δύναμις τυγχάνει ψυχαγωγία οὖσα, Phaedrus, chap. 56 (p. 271 C). Here then he is seen practising this art on the banks of the Acherusian lake, see the note on Frogs 137. He is, as usual, ἄλουτος, supra 1282, Clouds 837, &c. The Sciapodes were a mythical Libyan people, described by the Scholiasts and grammarians as going on all fours, and using their

enormous web-feet as umbrellas to shield them from the sun. The mention of σκιάδεια in the last few lines of the preceding dialogue is probably, in part at all events, accountable for the mention of the Σκιάποδες here.

1556. Πείσανδρος] To Socrates, thus employed, comes the bulky coward Peisander, at whose want of spirit this stanza is especially aimed, Socrates and Chaerephon merely furnishing the setting or framework of the satire. Socrates is described as calling up spirits (ψυχαί) in the sense of dead men's ghosts. Peisander has lost his spirit (ψυχή) in the sense of courage, and comes to know if Socrates can call it back again. In order to see his lost spirit (ψυχή) again, Peisander has to go through the process through which Odysseus went, in the Eleventh Odyssey, when he summoned up the souls (ψυχαί) of the dead, in order to see Teiresias. I give the passage in Mr. Way's translation, omitting a few lines not relevant to the present purpose:

PEI. Here, take the chair, and act the Chair-girl too.

CHOR. Next we saw a sight appalling,
Socrates, unwashed, was calling
Spirits from the lake below,
(’Twas on that enchanted ground
Where the Shadow-feet are found).
There Peisander came to know
If the spirit cowards lack
Socrates could conjure back;
Then a camel-lamb he slew,
Like Odysseus, but withdrew,

Then the throats of the sheep I held o’er the trench, and the blade I drew
Swiftly across, and welled the black blood thereinto.
And the nether-gloom ghosts in shadowy hosts arose to my view,
Brides, sires overburdened with care, youths, tender maidens were there,
And heroes in battle slain, stabbed through with the brazen spear,
With many a dark blood-stain bedabbling their warrior-gear;
Through the horror of darkness they leapt, or ever I knew, into sight,
And they thronged, and they glided and crept round the blood-pit, to left and to right,
With awful shrieks, and I felt that my cheeks were wan with affright.

Thereupon he gives some directions to his companions,

But myself, having drawn my falchion keen from beside my thigh,
Sat there, nor suffered the strengthless heads of the dead to draw nigh
To the blood, till the Theban seer to my questions should make reply. (35-51.)

Peisander goes through the task well enough till the test of his courage begins; but when “his cheeks grew wan with affright,” he dared not remain, like Odysseus, to keep the ghosts from the blood till his own ψυχή came into sight; he turned and fled, leaving the road open to the dried-up, ghost-like Chaerephon (*supra* 1296). The whole point of the satire is the cowardice of Peisander; yet Kock proposed to change

ἀπῆλθε into καθήστο (because, forsooth, *Odysseus*, alarmed as he was, kept his seat) and this conversion of a coward into a hero is approved by Meineke, Blaydes, Kennedy, and others; while Van Leeuwen changes ἀπῆλθε into ἔμεινε.

1559. κάμηλον ἀμόν] *A camel of a lamb*, i. e. a huge lamb, with an allusion to the size of Peisander himself. Cf. βατράχων κύκνων, *Frogs* 207, and *supra* 567.

πρὸς τό γ' αἷμα τῆς καμήλου
Χαιρεφῶν ἡ νυκτερίς.

- ΠΟ. τὸ μὲν πόλισμα τῆς Νεφελοκοκκυγίας 1565
ὄρᾶν τοδὶ πάρεστιν, οἱ πρεσβεύομεν.
οὗτος τί δρᾷς; ἐπ' ἀριστερ' οὕτως ἀμπεχεί; ;
οὐ μεταβαλεῖς θοίματιον ἃ' ἐπιδέξια; ;
τί ὧ κακόδαιμον; Λαισποδίας εἰ τὴν φύσιν.
ὧ δημοκρατία ποῖ προβιβᾷς ἡμᾶς ποτε, 1570
εἰ τσπονέ γ' ἐχειροτόνησαν οἱ θεοί;
ΤΡ. ἔξεις ἀτρέμας; ΠΟ. οἴμωζε· πολλὸν γὰρ δὴ σ' ἐγὼ
έδρακα πάντων βαρβαρώτατον θεῶν.
ἀγε δὴ τί δρῶμεν Ἡράκλεις; ΗΡ. ἀκήκοας
έμου γ' ὅτι τὸν ἄνθρωπον ἀγχείν βούλομαι, 1575

1568. τό γ' αἷμα] That the disembodied spirits came up to drink the blood of the victim is of course well known, and is indeed plain from the lines of Homer quoted in the preceding note. The MSS. here mostly read λαῖμα, a *vox nihili*; one reads λαῖμα, a *gulf*, which has no application here. τό γ' αἷμα is Mr. Green's excellent suggestion; the γε is by no means superfluous; it is the γε explanatory; meaning that though the spirit was said to ascend to *him* (Peisander), it was really coming up for the victim's blood.

1565. τὸ μὲν πόλισμα] The divine envoys, whose approaching visit had been indicated by Prometheus, now make their appearance. They are three in number; (1) Poseidon, the dignified brother of Zeus, (2) Heracles, the son of Zeus by a mortal mother, a mighty man of valour, and withal a mighty trencher-man, and (3) the uncivilized Triballian.

Three seems to have been the usual number in these cases; and if I refer to a particular instance, Thuc. viii. 86, it is because one of the three Athenian ambassadors there mentioned is the Laispodias to whom the Triballian is likened four lines below, and who was one of the Athenian generals at or about the time when this Comedy was exhibited, Thuc. vi. 105. On their first entrance, the envoys have a short conversation amongst themselves, which is opened by Poseidon in language either borrowed from, or imitating the language of, a Tragic Play.

1567. ἐπ' ἀριστερά] Aristophanes is playing on the words ἐπ' ἀριστερά and ἐπιδέξια. Ἐπ' ἀριστερά is a term of locality, *on the left hand or side*. ἐπιδέξια, in this connexion, has nothing to do with locality. It means *dexterously, in a handy manner, like a person of refinement*; as in Plato's Theaetetus, chap.

Whilst the camel's blood upon
Pounced the Vampire, Chaerephon.

POSEIDON. There, fellow envoys, full in sight, the town
Where to we are bound, Cloudecuckoobury, stands!
(To the Triballian.) You, what are you at, wearing your cloke left-sided?
Shift it round rightly; so. My goodness, you're
A born Laispodias! O Democracy,
What will you bring us to at last, I wonder,
If voting Gods elect a clown like this!

TRIBALLIAN. Hands off there, will yer? POS. Hang you, you're by far
The uncouthest God I ever came across.
Now, Heracles, what's to be done? HERACLES. You have heard
What I propose; I'd throttle the man off-hand,

xiv (p. 175 E). The Triballian has merely flung his *ἰμάτιον* over his left shoulder, letting it droop downwards so as to cover his left side and leg. Poseidon calls this *ἐπ' ἀριστερά*, and proceeds to say *Why can't you wear it like a gentleman ἐπιδέξια?* contrasting *ἐπιδέξια* with *ἐπ' ἀριστερά*, as if the former

meant *on the right side*, as the latter means *on the left*.

1569. *Λαισποδίας*] The Scholiast says that this officer (see the note on 1565) had a stiff or withered shin, a defect which he endeavoured to conceal by wearing his cloke awry. And he cites a couplet from the *Δῆμοι* of Eupolis

ταῖς δὲ τὰ δένδρα Λαισποδίας καὶ Δημοσίας
αἵσιν (so Hermann for αὐταῖς) ταῖς κήμαισιν ἀκολουθοῦσί μοι.

They are called *δένδρα*, not, as Meineke thinks, from their *height*, but from their stiff and wooden gait.

1570. *ὦ δημοκρατία*] *Ἐπαιξεν ὡς ἐπὶ Ἀθηναίων*.—Scholiast. The Athenian democracy was in full swing, and we shall presently find that the Athenian laws were in full force, amongst the Olympian Gods.

1575. *ἄγχι*] This was an art in which Heracles was an adept. In his very babyhood, when he was but ten months old, he had, with infantile glee,

throttled the two great serpents which Hera had sent to destroy him (Theocr. Id. xxiv); and when he had grown to man's estate, he performed the same operation upon the Nemean lion; *ἄγχιον δ' ἐγκρατίως*, I throttled him mightily, is his own account of the performance in Theocr. Id. xxv. So in Frogs 468 he is described as throttling (*ἄγχιον*) Cerberus, as he dragged him upward from Hades. He would now like to try his hand upon Peisthetaerus.

δοστις ποτ' ἔσθ' ὁ τοὺς θεοὺς ἀποτειχίσας.

ΠΟ. ἀλλ' ὦγάθ' ἤρήμεσθα περὶ διαλλαγῶν
πρέσβεις. ΗΡ. διπλασίως μᾶλλον ἀγχεῖν μοι δοκεῖ.

ΠΕΙ. τὴν τυρόκνηστίν τις δότω· φέρε σίλφιον·
τυρὸν φερέτω τις· πυρπύλῃ τοὺς ἀνθρακας. 1580

ΠΟ. τὸν ἄνδρα χαίρειν οἱ θεοὶ κελεύομεν
τρεῖς ὄντες ἡμεῖς. ΠΕΙ. ἀλλ' ἐπικνῶ τὸ σίλφιον.

ΗΡ. τὰ δὲ κρέα τοῦ ταῦτ' ἐστίν; ΠΕΙ. ὀρνιθές τινες
ἐπανιστάμενοι τοῖς δημοτικοῖσιν ὀρνέοις
ἔδοξαν ἀδικεῖν. ΗΡ. εἴτα δῆτα σίλφιον 1585
ἐπικνῆς πρότερον αὐτοῖσιν; ΠΕΙ. ὦ χαῖρ' Ἡράκλεις.
τί ἔστι; ΠΟ. πρεσβεύοντες ἡμεῖς ἤκομεν
παρὰ τῶν θεῶν περὶ πολέμου καταλλαγῆς.

ΟΙΚ. ἔλαιον οὐκ ἔνεστιν ἐν τῇ ληκύθῳ.

ΗΡ. καὶ μὴν τά γ' ὀρνίθεια λιπάρ' εἶναι πρέπει. 1590

ΠΟ. ἡμεῖς τε γὰρ πολεμοῦντες οὐ κερδαίνομεν,
ὑμεῖς τ' ἂν ἡμῖν τοῖς θεοῖς ὄντες φίλοι
δμβριον ὕδωρ ἂν εἴχετ' ἐν τοῖς τέλμασιν,
ἀλκωνίδας τ' ἂν ἤγεθ' ἡμέρας αἰεῖ.

1579. τὴν τυρόκνηστίν] The leader of the birds is discovered in the kitchen (see the note on 857 supra) busily engaged in cooking the flesh of birds, probably stewing thrushes (see Peace 1197, and the note there); far too busy, he pretends, even to observe the approaching divinities. He is giving directions to his servants in a very appetising manner; and is indeed dressing the birds in the very same method which he so indignantly denounced in an earlier part of the play; supra 533 to 538. But these are oligarchic birds, who have risen up against the demo-

cracy, and deserve no mercy.

1583. τὰ δὲ κρέα] The pugnacity of Heracles is at once changed into curiosity and interest at the sight and smell of the savoury stew which Peisthetaerus is preparing.

1585. ἔδοξαν ἀδικεῖν] Were found guilty, were condemned, a common Athenian law-term. τινες εἰς κρίσιν καταστάντες ἀδικεῖν ἔδοξαν, Lysias versus Nicomachum 1. πολλοὶ οὐδ' ἔδοξαν ἀδικεῖν (that is, were acquitted), Id. versus Andoc. 14, Pro Polystrato 16.

1586. ὦ χαῖρ' Ἡράκλεις] Who but Heracles could be so inquisitive about

- Whoever he is, that dares blockade the Gods.
- Pos. My dear good fellow, you forget we are sent
To treat for peace. HER. I'd throttle him all the more.
- PEI. (*To Servants.*) Hand me the grater; bring the silphium, you;
Now then, the cheese; blow up the fire a little.
- Pos. We three, immortal Gods, with words of greeting
Salute the Man! PEI. I'm grating silphium now.
- HER. What's this the flesh of? PEI. Birds! Birds tried and sentenced
For rising up against the popular party
Amongst the birds. HER. Then you grate silphium, do you,
Over them first. PEI. O welcome, Heracles!
What brings you hither? Pos. We are envoys, sent
Down by the Gods to settle terms of peace.
- SERVANT. There's no more oil remaining in the flask.
- HER. O dear! and birds-flesh should be rich and glistening.
- Pos. We Gods gain nothing by the war; and you,
Think what ye'll get by being friends with us;
Rain-water in the pools, and halcyon days
Shall be your perquisites the whole year through.

the details of these culinary operations? Peisthetaerus greets him with pleasure, perceiving that these operations have secured, or will secure, him a friend among the Divine Envoys. With the servant's complaint about the oil compare Clouds 56.

1598. *τέλμασι*] *Τέλματα, τὰ πηλώδη καὶ τελευταία τοῦ ὕδατος*.—Hesychius. Rain-water in the puddles, and still and cloudless days all the year round! These offers are adapted for birds in their simple unenlightened state, before the horizon of their ideas had been expanded, and their ambition raised, by the teach-

ing of Peisthetaerus. They are mere trifling now. Peisthetaerus quietly ignores them, and substitutes a proposal for the transfer to the birds of universal dominion. Poseidon is naturally taken aback at the magnitude of the demand, but Heracles, who after his long privations, is ready to sell his birth-right for a mess of pottage, and whose senses are now regaled by the sight and smell of the stewing birds, will allow no obstacle to interfere with the termination of the war and the commencement of the banquet. As to "halcyon days," see the Introduction to the play.

- τούτων περὶ πάντων αὐτοκράτορες ἤκομεν. 1595
 ΠΕΙ. ἀλλ' οὔτε πρότερον πάποθ' ἡμεῖς ἤρξαμεν
 πολέμου πρὸς ὑμᾶς, νῦν τ' ἐθέλομεν, εἰ δοκεῖ,
 ἐὰν τὸ δίκαιον ἀλλὰ νῦν ἐθέλητε δρᾶν,
 σπονδὰς ποιῆσθαι. τὰ δὲ δίκαι' ἐστὶν ταδὶ,
 τὸ σκῆπτρον ἡμῖν τοῖσιν ὄρνισιν πάλιν 1600
 τὸν Δ' ἀποδοῦναι· κὰν διαλλαττώμεθα
 ἐπὶ τοῖσθε, τοὺς πρέσβεις ἐπ' ἄριστον καλῶ.
 ΗΡ. ἐμοὶ μὲν ἀπόχρη ταῦτα καὶ ψηφίζομαι—
 ΠΟ. τί ὦ κακόδαιμον; ἡλίθιος καὶ γάστρις εἶ.
 ἀποστερεῖς τὸν πατέρα τῆς τυραννίδος; 1605
 ΠΕΙ. ἀληθες; οὐ γὰρ μείζον ὑμεῖς οἱ θεοὶ
 ἰσχύσετ', ἣν ὄρνιθες ἀρξωσιν κάτω;
 νῦν μὲν γ' ὑπὸ ταῖς νεφέλαισιν ἐγκεκρυμμένοι
 κύψαντες ἐπιорκοῦσιν ὑμᾶς οἱ βροτοί·
 ἐὰν δὲ τοὺς ὄρνεις ἔχητε συμμάχους, 1610
 ὅταν ὁμνύῃ τις τὸν κόρακα καὶ τὸν Δία,
 ὁ κόραξ παρελθὼν τούπιорκοῦντος λάθρα
 προσπτάμενος ἐκκόψει τὸν ὀφθαλμὸν θενῶν.
 ΠΟ. νῆ τὸν Ποσειδῶ ταῦτά γέ τοι καλῶς λέγεις.
 ΗΡ. κάμοι δοκεῖ. ΠΕΙ. τί δαὶ σὺ φῆς; ΤΡ. ναβαισατρεῦ. 1615

1602. ἐπ' ἄριστον] He knows that this offer will gain him a vote, and Heracles accepts it with unblushing avidity. ψηφίζομαι, he says, *I vote*—. But before he can finish his sentence, Poseidon breaks in with τί (scil. ψηφίζει) ὦ κακόδαιμον; and shows his appreciation of his nephew's motive by protesting against his gluttony. He had already used the same words to the Triballian, supra 1569, but in a slightly different sense.

1609. κύψαντες] The precise meaning of this word in the present passage

is doubtful. Hemsterhuys translates "inclinantes sese, peierant vestrum numen mortales," a translation retained by Brunck without any alteration. They refer the action, I presume, to some formality in taking the oath, and if any such formality existed, they are undoubtedly right. The ordinary Aristophanic meaning *hanging down their heads* is not apt in itself, and would take the present tense rather than the aorist. Herwerden's conjecture, κλέψαντες, is attractive; the verbs κλέπ-

We've ample powers to settle on these terms.

PEI. It was not we who ever wished for war,
And now, if even now ye come prepared
With fair proposals, ye will find us ready
To treat for peace. What I call fair is this ;
Let Zeus restore the sceptre to the birds,
And all make friends. If ye accept this offer,
I ask the envoys in to share our banquet.

HER. I'm altogether satisfied, and vote—

POS. (*Interrupting.*) What, wretch? A fool and glutton, that's what *you* are!
What! would you rob your father of his kingdom?

PEI. Aye, say you so? Why ye'll be mightier far,
Ye Gods above, if Birds bear rule below.
Now men go skulking underneath the clouds,
And swear false oaths, and call the Gods to witness.
But when ye've got the Birds for your allies,
If a man swear by the Raven and by Zeus,
The Raven will come by, and unawares
Fly up, and swoop, and peck the perjurer's eye out.

POS. Now by Poseidon there's some sense in that.

HER. And so say I. PEI. (*To TRO.*) And you? TRI. Persuasitree.

ρειν and ἐπιτορκεῖν being twice so conjoined in the Knights 296, 298, and 1239. But in the Knights the verb ἀλέπτειν is selected, in reference to the speculations ascribed to Cleon; and there seems no possible reason why it should be singled out here as the one subject of perjury.

1614. ἢ τὸν Ποσειδῶν] Poseidon swears by Poseidon; γελοῖως καθ' ἑαυτοῦ ὁμνῶσιν, as the Scholiast says.

1615. παβασατρει] It is probable that this, like the other speeches of the

Triballian, is intended for broken Greek. The fact that it is interpreted as an assent is no argument that it was so, but of course the starving Triballian is ready to agree to anything. Possibly the word παβασατρει stands for ἀνέπεισε [τοὺς] τρεῖς, or ἤπεισε [τοὺς] τρεῖς, *he convinced all three of us*. Sævern conjectured that it represents ἀναβαίνειν τρεῖς, "that we should break off the negotiation, and return, all three, to Olympus," which is the last thing the Triballian, who wants his breakfast, and

- ΠΕΙ. ὄρᾳς; ἐπαινεί χούτος. ἕτερόν νυν ἔτι
 ἀκούσαθ' ὅσον ὑμᾶς ἀγαθὸν ποιήσομεν.
 ἐάν τις ἀνθρώπων ἱερεῖόν τῳ θεῶν
 εὐξάμενος εἴτα διασοφίζεται λέγων,
 "μενετοὶ θεοί," καὶ μάποδιδῶ μισητῖα, 1620
 ἀναπράξομεν καὶ ταῦτα. ΠΟ. φέρ' ἴδω τῷ τρόπῳ;
- ΠΕΙ. ὅταν διαριθμῶν ἀργυρίδιον τύχη
 ἀνθρώπος οὕτως, ἢ καθῆται λούμενος,
 καταπτάμενος ἱκτίνος ἀρπάσας λάθρα
 προβάτοιν δυοῖν τιμὴν ἀνοίσει τῷ θεῷ. 1625
- ΗΡ. τὸ σκήπτρον ἀποδοῦναι πάλιν ψηφίζομαι
 τούτοις ἐγώ. ΠΟ. καὶ τὸν Τριβαλλὸν νυν ἐροῦ.
- ΗΡ. ὁ Τριβαλλὸς, οἰμῶζειν δοκεῖ σοι; ΤΡ. σαυνάκα
 βακταρικοῦσα. ΗΡ. φησί μ' εὖ λέγειν πάνν.
- ΠΟ. εἴ τοι δοκεῖ σφῶν ταῦτα, κάμοι συνδοκεῖ. 1630
- ΗΡ. οὗτος, δοκεῖ δρᾶν ταῦτα τοῦ σκήπτρου πέρι.
- ΠΕΙ. καὶ νῆ Δί' ἕτερόν γ' ἐστὶν οὗ μνήσθην ἐγώ.
 τὴν μὲν γὰρ Ἥραν παραδίδωμι τῷ Διὶ,
 τὴν δὲ Βασιλείαν τὴν κόρην γυναικ' ἐμοὶ
 ἐκδοτέον ἐστίν. ΠΟ. οὐ διαλλαγῶν ἐρᾷς. 1635
 ἀπίωμεν οἴκαδ' αὐθις. ΠΕΙ. ὀλίγον μοι μέλει.
 μάγειρε τὸ κατάχυσμα χρὴ ποιεῖν γλυκύ.

cares nothing for Zeus and his sceptre,
 would be likely to say.

1620. *μενετοὶ θεοί*] *The Gods wait long*;
 that is, are long-suffering, slow to anger,
 tardy to inflict punishment; *ἀνεξίκακοι*,
καὶ οὐκ εὐθίως τιμωρούμενοι.—Scholiast.

By sophistical arguments, *διασοφίζόμενος*,
 the dishonest Greek twists this truth
 into an encouragement to vice, just as
 the dishonest Roman does in the Satires
 of Juvenal, xiii. 100—

Ut sit magna, tamen certe lenta ira Deorum est.
 Si curant igitur cunctos punire nocentes,
 Quando ad me venient?

There was a proverb, the Scholiast tells is equivalent to ἀπληστία, *unbridled*,
 us, *μενετοὶ θεοί*, οὐκ ἀπατηλοί. *Μισητῖα* *insatiate greed*.

- PEI. You see? he quite assents. And now I'll give you
Another instance of the good ye'll gain.
If a man vow a victim to a God,
And then would shuffle off with cunning words,
Saying, in greedy lust, *The Gods wait long*,
This too we'll make him pay you. Pos. Tell me how? .
- PEI. Why, when that man is counting out his money,
Or sitting in his bath, a kite shall pounce
Down unawares, and carry off the price
Of two fat lambs, and bear it to the God.
- HER. I say again, I vote we give the sceptre
Back to the Birds. Pos. Ask the Triballian next.
- HER. You there, do you want a drubbing? TRI. Hideythine
I'se stickybeatums. HER. There! he's all for me.
- POS. Well then, if so you wish it, so we'll have it.
- HER. (To PEI.) Hi! we accept your terms about the sceptre.
- PEI. By Zeus, there's one thing more I've just remembered.
Zeus may retain his Hera, if he will,
But the young girl, Miss Sovereignty, he must
Give me to wife. Pos. This looks not like a treaty.
Let us be journeying homewards. PEI. As you will.
Now, cook, be sure you make the gravy rich.

1622. ἀργυρίδιον] Not "a small sum of money" but *his darling money*. See the note on 1111 supra.

1628. οἰμώζειν] Heracles, showing his fist with a threatening gesture, says "You Triballian, do you want a sound thrashing?" meaning "That is what you will get, if you don't agree with me." The sturdy barbarian, nowise disinclined for a fray, even with Heracles for an antagonist, retorts, or tries to retort, with the words "I will beat your

hide with my stick," σοῦ ράκη βακτηρίᾳ κρούσω, for this is the most probable explanation offered of the Triballian's jargon. But let him say what he will, Heracles would anyhow represent him as acquiescing.

1631. οἶτος] Heracles eagerly notifies to Peisthetaerus, who has been standing apart while the envoys were consulting together, that his terms are accepted, and the feast may begin at once.

1637. καράχυσμα] See 585 supra. The

- HP. ὦ δαιμόνι' ἀνθρώπων Πόσειδον ποῖ φέρει;
 ἡμεῖς περὶ γυναικὸς μιᾶς πολεμήσομεν;
- ΠΟ. τί δαὶ ποιῶμεν; HP. ὅ τι; διαλλαττώμεθα. 1640
- ΠΟ. τί δ' ὀξύρ'; οὐκ οἶσθ' ἐξαπατῶμενος πάλαι.
 βλάπτεις δέ τοι σὺ σαυτόν. ἦν γὰρ ἀποθάνη
 ὁ Ζεὺς παραδοὺς τούτοισι τὴν τυραννίδα,
 πένης ἔσει σύ. σοῦ γὰρ ἅπαντα γίγνεται
 τὰ χρήμαθ', ὅσ' ἂν ὁ Ζεὺς ἀποθνήσκων καταλίπη. 1645
- ΠΕΙ. οἴμοι τάλας οἶδόν σε περισσοφίζεται.
 δεῦρ' ὥς ἔμ' ἀποχώρησον, ἵνα τί σοι φράσω.
 διαβάλλεται σ' ὁ θεῖος ὦ πόνηρε σύ.
 τῶν γὰρ πατρώων οὐδ' ἀκαρῇ μέτεστί σοι
 κατὰ τοὺς νόμους· νόθος γὰρ εἶ καὶ γνήσιος. 1650
- HP. ἐγὼ νόθος; τί λέγεις; ΠΕΙ. σὺ μέντοι νῆ Δία
 ὦν γε ξένης γυναικός. ἦ πῶς ἄν ποτε
 ἐπὶ κληρὸν εἶναι τὴν Ἀθηναίαν δοκεῖς,

indifference with which Peisthetaerus professes to regard the rupture of the negotiation, he is in reality far from feeling, and he resorts to the device which had already proved so successful, to secure the adherence of Heracles.

1638. ὦ δαιμόνι' ἀνθρώπων] So, to raise a laugh, the speaker addresses a *God*. παίζει, says the Scholiast, δῖον εἰπεῖν τῶν θεῶν. See *Frogs* 1472, and the note there.

1639. πολεμήσομεν] If we could look into the mind of Heracles, for "go to war" we should substitute "lose our banquet." He has greedily swallowed the bait which Peisthetaerus threw out for him. The words themselves are, doubtless, adapted from some line referring to the Trojan War.

1643. τὴν τυραννίδα] In line 1605

Poseidon spoke of the restoration of the sceptre as equivalent to the surrender of the *tyranny*, and he seems to forget that he has already consented to that restoration, and that the only question now is whether *Basileia* shall be given in marriage to Peisthetaerus. It may be true that the sceptre, without *Basileia*, would be of little value, but that does not remove the inconsistency.

1650. νόθος καὶ γνήσιος] He is speaking the language of Athenian law. A youth, whose mother was not a genuine Athenian, was himself not *γνήσιος*, but *νόθος*, and could not be entered on the register of Athenian citizens. Plutarch (*Pericles* chap. 37) and Aelian (*V. H.* vi. 10, xiii. 24) tell us that the law to this effect was passed in the time, and on the initiative of Pericles, and though

- HER. Why, man alive, Poseidon, where are you off to?
What, are we going to fight about one woman?
- POS. What shall we do? HER. Do? Come to terms at once.
- POS. You oaf, he's gulling you, and you can't see it.
Well, its yourself you are ruining. If Zeus
Restore the kingdom to the Birds, and die,
You'll be a pauper. You are the one to get
Whatever money Zeus may leave behind him.
- PEI. O! O! the way he's trying to cozen you!
Hist, step aside, I want to whisper something.
Your uncle's fooling you, poor dupe. By law
No shred of all your father's money falls
To you. Why, you're a bastard, you're not heir.
- HER. Eh! What? A bastard? I? PEI. Of course you are.
Your mother was an alien. Bless the fool,
How did you think Athene could be "Heiress,"

their testimony was doubted by some, it is now fully confirmed by the authority of Aristotle (Polity of Athens, 26 ad fin.). Yet it seems to have been merely the revival of the old rule which, since the Persian wars, had fallen into disuse. Plutarch (Themistocles, ad init.) says that the *νόθοι* did not frequent the same gymnasia as the *γνήσιοι*, but were expected to exercise themselves at the gymnasium of Heracles at Cynosarges. And he gives as the reason, that Heracles himself was not a thoroughbred God, but was affected with *νοθεία*, his mother being a mortal, *ἐπεὶ κακείνος οὐκ ἦν γνήσιος ἐν θεοῖς, ἀλλ' ἐνείχετο νοθεία, διὰ τὴν μητέρα θνητὴν οὖσαν*. Themistocles, he says, was born of an alien mother, some say a Thracian, others a Carian, and therefore as a *νόθος* was bound to resort

to the gymnasium at Cynosarges; but he used to bring down some well-born Athenian youths to join him in the games (*ἀλείφεισθαι μετ' αὐτοῦ*) and so obliterated the distinction which existed in this matter between the *νόθοι* and the *γνήσιοι*. See also Id. *Eroticus* iv. 9; Athenaeus xiii. 38; Demosthenes versus Eubul. 34 (p. 1037). The law of Pericles itself fell into disuse towards the close of the Peloponnesian War, and was re-enacted in Euclid's archonship B.C. 408, 402. *νόθος* in this case means "half-breed" rather than "bastard," but I have followed the usual translation of the word.

1653. *ἐπικληρον*] We may, with some confidence, infer from this passage that *Ἐπικληρος* was a recognized appellation of Athene, due probably to her

- οὔσαν θυγατέρ', ὄντων ἀδελφῶν γνησίων ;
- HP. τί δ' ἦν ὁ πατήρ ἐμοὶ διδῶ τὰ χρήματα 1655
νοθεῖ' ἀποθνήσκων; ΠΕΙ. ὁ νόμος αὐτὸν οὐκ ἐφ.
οὗτος ὁ Ποσειδῶν πρῶτος, ὃς ἐπαίρει σε νῦν,
ἀνθέξεταί σου τῶν πατρῶων χρημάτων
φάσκων ἀδελφὸς αὐτὸς εἶναι γνήσιος.
ἐρῶ δὲ δὴ καὶ τὸν Σόλωνός σοι νόμον· 1660
“ νόθος δὲ μὴ εἶναι ἀγχιστεῖαν
παίδων ὄντων γνησίων.
ἐὰν δὲ παῖδες μὴ ᾧσι γνήσιοι,
τοῖς ἐγγυτάτῳ γένους 1665
μετεῖναι τῶν χρημάτων.”
- HP. ἐμοὶ δ' ἄρ' οὐδὲν τῶν πατρῶων χρημάτων
μέτεστιν; ΠΕΙ. οὐ μέντοι μὰ Δία. λέξον δέ μοι,
ἥδη σ' ὁ πατήρ εἰσήγαγ' ἐς τοὺς φράτορας ;
- HP. οὐ δῆτ' ἐμέ γε. καὶ δῆτ' ἐθαύμαζον πάλαι. 1670
- ΠΕΙ. τί δῆτ' ἄνω κέχνηας αἵκειαν βλέπων ;

having obtained Athens, the πόλιν περι-
μάχητον, as her κλῆρον, her possession
and her heritage for ever. Of course,
as the Scholiast reminds us, Zeus *had*
γνησίους υἱούς, such as Ares and He-
phaestus.

1656. νοθεία] Τὰ τοῖς νόθοις ἐκ τῶν πα-
τρῶων διδόμενα οὕτω καλεῖται. ἦν δὲ μέχρι
χιλίων δραχμῶν.—Harpocration, Photius.
But Heracles is asking, not about a
paltry sum of 1000 drachmas, but about
the entire estate of Zeus; and Peisthe-
taerus is quite correct in saying that
Zeus could not, by Athenian law,
bequeath him that. For though Isaeus
(in the matter of the estate of Menecles
16-18) says that a man who has no
sons can dispose of his estate as he

will, he does not mean that he can
give it to anybody who is not an
Athenian citizen. The speaker there
was a young Athenian whom Menecles
had adopted, and who says of his patron
that while in good health εἰσάγει με
εἰς τοὺς φράτορας, καὶ εἰς τοὺς δημότας με
ἐγγράφει. Zeus could not act thus with
Heracles, because the latter was νόθος
κοῦ γνήσιος. In Eur. Troad. 48, Athene
calls Poseidon τὸν γένει μὲν ἀγχιστον
πατρός.

1661. νόθος δὲ μὴ κ.τ.λ.] These are
probably the exact terms of Solon's
law, in force at the date of the Birds:
but after the consolidation and re-
enactment, in Euclid's archonship, of
the laws of inheritance the wording

(Being a girl), if she had lawful brethren ?

HER. Well, but suppose my father leaves me all
As bastard's heritage? PEI. The law won't let him.
Poseidon here, who now excites you on,
Will be the first to claim the money then,
As lawful brother, and your father's heir.
Why here, I'll read you Solon's law about it.

"A bastard is to have no right of inheritance, if there be lawful children. And if there be no lawful children, the goods are to fall to the next of kin."

HER. What! none of all my father's goods to fall
To me? PEI. No, not one farthing! tell me this,
Has he enrolled you ever in the guild?

HER. He never has. I've often wondered why.

PEI. Come, don't look up assault-and-battery-wise.

was slightly altered. In its later form it is given, as Bergler observes, by Isaeus (in the matter of Philoctemon's estate, 57 (p. 61)) and Demosthenes (against Macartatus, 67 (p. 1067)) *νόθῳ μηδὲ νόθῃ μὴ εἶναι ἀγχιστεῖαν μήθ' ἱερῶν μήθ' ὀσίων*, ἀπ' Εὐκλείδου ἀρχοντος. The mention of *ἱερῶν* and *ὀσίων* as the component parts of a man's estate may perhaps excuse me for recording a suggestion made by Orlando Hyman in conversing on the Republic of Plato. In the Republic the dialogue is introduced by a short colloquy between Socrates and old Cephalus. As it is concluding, Polemarch, the son of Cephalus, interposes a remark; and the old man says, "I leave the argument in the hands of Socrates and yourself; I must needs go and attend to the sacrifice, *δεῖ γάρ με ἤδη τῶν ἱερῶν ἐπι-*

μεληθῆναι." "Οὐκοῦν," says Socrates, "*ὁ Πολέμαρχος τῶν γε σῶν κληρονόμος;*" "*Πάνυ γε*" ἢ δ' ὅς (i.e. Cephalus) *γελάσας, καὶ δμα ἤει πρὸς τὰ ἱερά*. Hyman's criticism on the words *τῶν γε σῶν κληρονόμος* was, as briefly noted down at the time (August 1849), "For *σῶν* read *ὀσίων*. Property was *ἱερά* or *ὄσια*. Cephalus goes off to the *ἱερά*, and so leaves the *ὄσια* to Polemarch, according to Socrates's pun, which draws a smile from the old man."

1669. *ἐς τοὺς φράτορας*] Πάλιν ὡς ἐν *κωμῳδίᾳ μετήγαγε τὰ Ἀθηναίων ἔθῃ ἐπὶ τοὺς θεοὺς* διὰ γὰρ τοῦ ἐγγραφῆναι εἰς τὰς *φρατρίας σύμβολον εἶχον τῆς εὐγενείας οἱ Ἀθηναῖοι*.—Scholiast. See Frogs 418 and the note there.

1671. *αἰκείαν βλέπων*] "Looking daggers."—Cary. *ὡς τυπτήσων τινά*.—Scholiast. Heracles feels, and looks, as if he

- ἀλλ' ἦν μεθ' ἡμῶν ἦς, καταστήσω σ' ἐγὼ
 τύραννον· ὀρνίθων παρέξω σοι γάλα.
- HP. δίκαι' ἔμοιγε καὶ πάλιν δοκεῖς λέγειν
 περὶ τῆς κόρης, κἄγωγε παραδίδωμί σοι. 1675
- ΠΕΙ. τί δαὶ σὺ φῆς; ΠΟ. τάναντία ψηφίζομαι.
- ΠΕΙ. ἐν τῷ Τριβαλλῷ πᾶν τὸ πρᾶγμα. τί σὺ λέγεις;
- ΤΡ. καλάνι κόρα~~να~~ καὶ μεγάλα βασιλιναῦ
 ὄρνιτο παραδίδωμι. HP. παραδοῦναι λέγει.
- ΠΟ. μὰ τὸν Δί' οὐχ οὗτός γε παραδοῦναι λέγει, 1680
 εἰ μὴ βαδίζειν ὥσπερ αἱ χελιδόνες.
- HP. οὐκοῦν παραδοῦναι ταῖς χελιδόσιν λέγει.
- ΠΟ. σφὼ νῦν διαλλάττεσθε καὶ ξυμβαίνετε·
 ἐγὼ δ', ἐπειδὴ σφῶν δοκεῖ, σιγήσομαι.
- HP. ἡμῖν δ' λέγεις σὺ πάντα συγχωρεῖν δοκεῖ. 1685
 ἀλλ' ἴθι μεθ' ἡμῶν αὐτὸς ἐς τὸν οὐρανόν,
 ἵνα τὴν Βασίλειαν καὶ τὰ πάντ' ἐκεῖ λάβῃς.
- ΠΕΙ. ἐς καιρὸν ἄρα κατεκόπησαν οὗτοι
 ἐς τοὺς γάμους. HP. βούλεσθε δῆτ' ἐγὼ τέως

would like to administer a drubbing to Zeus and all the Olympian thoroughbred Gods. As to ὀρνίθων γάλα see supra 733.

1678. κόρανα] Τὴν καλὴν καὶ μεγάλην κόρην Βασιλείαν γαμῶν.—Scholiast. The Triballian is starving, and naturally does not care a snap of the fingers for Zeus and his prerogatives.

1681. εἰ μὴ βαδίζειν] Hardly any line of Aristophanes has given rise to greater difficulty or more numerous conjectures than this; but as the traditional reading seems open to a fairly satisfactory explanation, I have retained it in the text. εἰ μὴ is of course equivalent to ἀλλὰ,

but, on the contrary, as in Knights 186, Lys. 943, Thesm. 898. βαδίζειν means not simply "to walk" but *to walk off*, as (to take one example out of many) in the lines preserved by Athenaeus, xiv. 17 (p. 622 E), from the Auge of Eubulus:

Τί, ὦ πόνηρ', ἔστηκας ἐν πύλαις ἔτι,
 ἀλλ' οὐ βαδίζεις;

And so the Scholiast takes it, μὰ τὸν Δία, φησιν, οὐ λέγει παραδοῦναι, ἀλλὰ βαδίζειν καὶ ἀναχωρεῖν. Poseidon, at the first mention of Βασίλεια, had said ἀπίωμεν οἴκαδε (1636), and now he wishes to represent the Triballian as agreeing with that proposal. But how does he

- Join *us*, my boy ; I'll make you autocrat,
And feed you all your days on pigeon's milk.
- HER. I'm quite convinced you're right about the girl ;
I said Restore her ; and I say so now.
- PEI. (To POS.) And what say you ? POS. I vote the other way.
- PEI. All rests with this Triballian. What say you ?
- TRI. Me gulna charmi grati Sovranau
Birdito stori. HER. There ! he said Restore her.
- POS. O no by Zeus, he never said Restore her ;
He said to migrate as the swallows do.
- HER. O then he said Restore her to the swallows.
- POS. You two conclude, and settle terms of peace,
Since you both vote it, I will say no more.
- HER. (To PEI.) We're quite prepared to give you all you ask.
So come along, come up to heaven yourself,
And take Miss Sovereignty and all that's there.
- PEI. So then these birds were slaughtered just in time
To grace our wedding banquet. HER. Would you like me

get that out of the Triballian's words ? The Scholiast says τὸ βασιλῆαυ εἰς τὸ βάσιν μετέβαλεν ὁ Ποσειδῶν, παρόσον τὴν δευτέραν ἐξέτεινε. And he may possibly have derived χελιδόνες from καλάνι. There is no bird whose migrations are so striking, at least to an ordinary observer, as those of the swallow. Birds may disappear from the copses and hedgerows, and reappear there again, without attracting any particular attention, but the swallow, in its season, is wheeling about us in every direction, and its departure leaves a perceptible blank in the landscape. Poseidon therefore represents the Triballian as saying, *Let us*

migrate hence like the swallows. Modern critics have substituted for βαδίζειν such words as βαβάζει γ', βαβράζει γ', τιτυβίζει γ', and the like ; but the infinitive is more in accord with what precedes and follows.

1689. γάμους] *The wedding banquet*, supra 132. εὐκαίρως, φησὶν, κατεκόπησαν οἱ δρυῖδες οὗτοι διὰ τὸ ἀριστον τῶν παρόντων γάμων.—Scholiast. Three lines above, Heracles had proposed that Peisthetaerus should be accompanied to heaven by all the three envoys (μεθ' ἡμῶν) ; but the allusion to the birds-flesh is again too much for him ; and he immediately suggests that Peisthetaerus shall be

- ὅπτῳ τὰ κρέα ταυτὶ μένων; ὑμεῖς δ' ἴτε. 1690
- ΠΟ. ὅπτῳ τὰ κρέα; πολλήν γε τενθείαν λέγεις.
οὐκ εἴ μεθ' ἡμῶν; ΗΡ. εὖ γε μέντ' ἀν διετέθην.
- ΠΕΙ. ἀλλὰ γαμικὴν χλανίδ' ἐκδύτω τις δεῦρό μοι.
- ΧΟ. ἔστι δ' ἐν Φαναῖσι πρὸς τῇ [ἀντ.
Κλεψύδρᾳ πανοῦργον ἐγ- 1695
γλωττογαστρῶν γένος,
οἱ θερίζουσιν τε καὶ σπεί-
ρουσι καὶ τρυγῶσι ταῖς γλώτ-
ταισι συκάζουσί τε·
βάρβαροι δ' εἰσὶν γένος, 1700
Γοργῖαι τε καὶ Φίλιπποι.
κάπδ' τῶν ἐγγλωττογαστρί-
ων ἐκείνων τῶν Φιλίππων

escorted by the other envoys, while he himself remains in the kitchen to roast the meat. This is rather too transparent, and Poseidon charges him with wishing not to roast the flesh, but to eat it; to indulge in "much gluttony." Heracles, with the wistful remark that the situation in the kitchen would have exactly suited his tastes, resigns himself to his fate, and leaves the stage with Peisthetaerus and the other envoys.

1694. ἔστι δ'] We now come to the last of the four stanzas, which purport to describe sights seen by the birds in their wanderings over far-away lands. See supra 1470, 1482, 1553, and the notes there. They have now been visiting some mysterious region called Phanae, where, near the Clepsydra, they beheld a strange tribe of barbarians, who sowed and reaped with their tongues. There

was a place called Phanae in the island of Chios (Thuc. viii. 24); and Clepsydra was a common name for a spring with an intermittent supply of water. But here Φαναί is a fictitious name, equivalent to Sycophantia (*Informer's land*), cf. Ach. 827, 908, and 914; and Κλεψύδρα means the Water-clock, which timed the speeches of pleaders in the Law-courts, Wasps 93. And those strange barbarians are the foreign sycophants and sophists who kept flocking to Athens, and earned their living by their tongues, or in other words by rhetoric, litigation, evil-speaking, lying, and slandering. To them the tongue was what his sword and spear and targe were to Hybrias the Cretan in the famous scholium to which Bergler has already referred, and of which I venture to offer a translation—

To stay, and roast the meat, while you three go ?

POS. To *roast* the meat ! To *TASTE* the meat, you mean.
Come along, do. HER. I'd have enjoyed it though.
PEI. Ho there within ! bring out a wedding robe.

CHOR. In the fields of Litigation,
Near the Water-clock, a nation
With its tongue its belly fills ;
With its tongue it sows and reaps,
Gathers grapes and figs in heaps,
With its tongue the soil it tills.
For a Barbarous tribe it passes,
Philips all and Gorgiases.
And from this tongue-bellying band
Everywhere on Attic land,

SONG.

I.

'Tis wealth to me, my sheltering shield,
The sword I draw, the spear I wield ;
With these I sow, with these I reap ;
With these from out the empurpling vine
I tread the juice of glorious wine ;
With these, a lord, my thralls I keep.

II.

Who fear to grasp the sheltering shield,
The sword to draw, the spear to wield,
Before my knee the recreants fall ;
And there in trembling awe they lie,
And clasp my feet, and own that I
Am Mighty king, and lord of all.

1695. ἐγγλωττογαστόρων] Ἐγχειρογάστορες (Ath. i. chap. 6), χειρογάστορες, and γαστρόχειρες were names given to men who fill their bellies by the labour of their hands, "qui manibus suis cibum ventri quaeritant," as Bergler says. By analogy with these names, Aristophanes appears to have devised ἐγγλωττογαστόρες, as a description of those who fill their bellies by the labour of their tongues. The sowing, the reaping, the vintage, all find their equivalents in the scolium

of Hybrias. The *fig-gathering* is added as a compliment to the sycophants.

1701. Γοργίας τε καὶ Φίλιπποι] About Gorgias of Leontini—the famous sophist, the ambassador whose rhetoric is thought to have been in great measure the cause of the Athenian intervention in Sicilian affairs—and about Philip his son or disciple, see Wasps 421 and the note there. And as to the additional syllable in this line see the note on 1470 supra.

πανταχοῦ τῆς Ἀττικῆς ἡ
γλῶττα χωρὶς τέμνεται.

1705

ΑΓ. ὦ πάντ' ἀγαθὰ πράττοντες, ὦ μείζω λόγου,
ὦ τρισμακάριον πτηνὸν ὀρνίθων γένος,
δέχεσθε τὸν τύραννον ὀλβίοις δόμοις.
προσέρχεται γὰρ οἶος οὔτε παμφαῆς
ἀστὴρ ἰδεῖν ἔλαμψε χρυσαυγεῖ δόμῳ,
οὔθ' ἡλίου τηλαυγὲς ἀκτίνων σέλας
τοιούτου ἐξέλαμψεν, οἶον ἔρχεται,
ἔχων γυναικὸς κάλλος οὐ φατὸν λέγειν,
πάλλων κεραυνὸν, πτεροφόρον Διὸς βέλος.
ὁσμὴ δ' ἀνωμόστος ἐς βάθος κύκλου
χωρεῖ, καλὸν θέαμα· θυμιαμάτων δ'
αὔραι διαψαίρουσι πλεκτάνην καπνοῦ.
ὁδὶ δὲ καὶ τὸς ἐστίν. ἀλλὰ χρὴ θεῶς
Μούσης ἀνοίγειν ἱερὸν εὐφημον στόμα.

1710

1715

1719

ΧΟ. ἀναγε, δίεχε, πάραγε, πάρεχε,

[στρ.

1705. γλῶττα χωρὶς τέμνεται] This formula means that the cutting out of the tongue is a separate operation, not part of the general cutting up of the victim. The earliest notice of this custom is to be found in the Third Odyssey, when Telemachus, accompanied by Athene (disguised as Mentor), arrives at Pylos, the abode of Nestor. There a great sacrifice had just been made on the sea-shore; the sacrificial meats are cooked; and the visitors are entertained at a grand banquet; after which the princes engage in a prolonged conversation. At length the sun goes down, and the shades of evening gather about them; and Athene says, "Cut out the victims' tongues, and mix wine that we

may pour libations to the Gods, and retire to our rest." So they obey her voice, and pour out bumpers of wine; and they cast the tongues into the fire, and stand up and pour libations. The Homeric Scholiasts and Eustathius, as well as the Aristophanic Scholiasts, give numerous explanations of the custom, the principal of which will be found in the note on Peace 1060.

1706. ὦ πάντ' ἀγαθὰ] We have now arrived at the concluding scene of the play, which ends in a blaze of glory. Peisthetaerus enters with his beautiful bride to bid his faithful birds follow him up to heaven, to enjoy the pleasures of the wedding banquet, and take unopposed possession of the palace and

People who a victim slay
Always cut the tongue away.

MESSENGER. O all-successful, more than tongue can tell !

O ye, thrice blessed wingèd race of birds,
Welcome your King returning to his halls !
He comes ; no Star has ever gleamed so fair,
Sparkling refulgent in its gold-rayed home.
The full far-flashing splendour of the Sun
Ne'er shone so gloriously as he, who comes
Bringing a bride too beautiful for words,
Wielding the wingèd thunderbolt of Zeus.
Up to Heaven's highest vault, sweet sight, ascends
Fragrance ineffable ; while gentlest airs
The fume of incense scatter far and wide.
He comes ; he is here ! Now let the heavenly Muse
Open her lips with pure auspicious strains.

CHOR. Back with you ! out with you ! off with you ! up with you !

halls of the Gods. The messenger who announces his approach speaks throughout in the grand style of Tragedy ; and probably some portions of his speech are borrowed directly from the Tragic Poets. The expression *πάντ' ἀγαθὰ* is of constant occurrence in these Comedies.

1712. *οἶον*] Scilicet *ἐκλάμπων* : to be supplied from *ἐξέλαμψεν*.

1716. *θυμαμάτων*] *Αἱ δὲ αὖραι διακινουσι τὴν πλεκτάνην τοῦ καπνοῦ τῶν θυμαμάτων*, says the Scholiast, indicating the true order of the words. *πλεκτάνην*, the *curling wreath of incense-fumes*.

1720. *ἀναγε κ.τ.λ.*] As the bridal pair enter, the birds are exhorted to open a passage for them, and to fly about them in every direction, greeting them as

they pass along. It is difficult to give a precise meaning to these little ejaculations, which are repetitions of various "cries" well known at Athens, such as those heard at the torch-races in the Cerameicus or in the ithyphallic worship of Bacchus. For the former see the note on Wasps 1326. For the latter, Bergler refers to the passage quoted by Athenaeus, xiv. chap. 16 (p. 622 C), where it is said that the worshippers move in silence to the middle of the orchestra, and then turning to the theatre, say

*ἀνάγετ', εὐρυχωρίαν
ποιεῖτε τῷ θεῷ.
ἔθέλει γὰρ ὁ θεὸς . . .
διὰ μέσου βαλῖναι.*

This gives the exact meaning of the

περιπέτεσθε	1721
τὸν μάκαρα μάκαρι σὺν τύχᾳ.	
ὦ φεῦ φεῦ τῆς ὥρας, τοῦ κάλλους.	
ὦ μακαριστὸν σὺ γάμον τῇδε πόλει γήμας.	1725
μεγάλαι μεγάλαι κατέχουσι τύχαι	
γένος ὀρνίθων	
διὰ τόνδε τὸν ἀνδρ'. ἀλλ' ὑμεναίοις	
καὶ νυμφιδίοισι δέχεσθ' ὀδαῖς	
αὐτὸν καὶ τὴν Βασιλείαν.	1730
Ἦρα ποτ' Ὀλυμπία	[στρ.
τὸν ἡλιβάτων θρόνων	
ἄρχοντα θεοῖς μέγαν	
Μοῖραι ξυνεκόμισαν	
ἐν τοιῷδ' ὑμεναίῳ.	1735
Ἵμῃν ὦ Ἵμέναι' ὦ.	
ὁ δ' ἀμφιθαλὴς Ἔρως	[ἀντ.
χρυσόπτερος ἡνίας	
εὔθυνε παλιντόνους,	
Ζηνὸς πάροχος γάμων	1740

present passage; and perhaps the individual words may be translated *Retire! Fall apart! To the side! make room!* Bruck translates them "Recede, discede, abscede, concede." Of course the flying round the bride and bridegroom is merely carried out by evolutions of the Chorus dancing in the orchestra.

1731. Ἦρα] Here follow two bright little hymenaeal odes, each consisting (if we omit the hymenaeal refrain) of five glyconic lines, of which the first four have a monosyllabic base; and the fifth a disyllabic base, so as to bring it into conformity with the Ἵμῃν ὦ Ἵμέναι'

ὦ which immediately follows. They tell of the great primeval marriage of Zeus and Hera, the ἱερός γάμος, from which the sanctity of all other marriage-ties is derived. See the note on Thesm. 973.

1733. θεοῖς μέγαν] If this, the common reading, is correct, these two words must be taken together in the sense of *great to* (i.e. in the estimation of) *the Gods*, μέγαν τε δαίμον', ἐν θεοῖς τε τίμιον. Eur. Tro. 49; "inter deos magnum," Dawes. Of course ἀρχειν may govern either a dative or a genitive, but it cannot in this place govern *both* θρόνων and θεοῖς. The result is not very satis-

Flying around

Welcome the Blessèd with blessedness crowned.

O ! O ! for the youth and the beauty, O !

Well hast thou wed for the town of the Birds.

Great are the blessings, and mighty, and wonderful,

Which through his favour our nation possesses.

Welcome them back, both himself and Miss Sovereignty,

Welcome with nuptial and bridal addresses.

Mid just such a song hymenaeae

Aforetime the Destinies led

The King of the thrones empyréan,

The Ruler of Gods, to the bed

Of Hera his beautiful bride.

Hymen, O Hymenaeus !

And Love, with his pinions of gold,

Came driving, all blooming and spruce,

As groomsman and squire to behold

The wedding of Hera and Zeus,

factory, but neither are the suggested emendations, *θεόν* in connexion with *ἀρχοντα*, or *θεαί* with *Μοίραι*.

1735. *ἐν τοιῷδ' ὑμεναίῳ*] The alterations introduced by Dawes, who omits *ἐν* here, and in the antistrophe (1741) changes *τῆς τ' εὐδαιμόνος* into *κεῖνδαιμόνος*, though adopted by many recent editors, are plainly wrong. *τοιῷδ' ὑμεναίῳ* would mean that the Destinies themselves sang the hymenaeal song, a very unlikely and uncongenial task ; *ἐν τοιῷδ' ὑμεναίῳ* means that it was in the midst of such a choral song that they escorted the Bridegroom to the chamber of the Bride.

1737. *ἀμφιθαλής*] *In vigorous bloom*. And this is the proper signification of the word (as in Aeschylus, Agamemnon 1113, and Cho. 386), and not, as the Scholiast here and many commentators suppose, "having a father and mother alive," which is quite a secondary meaning. *παλιντόνους* signifies *pliant, supple, flexible*. It is the regular epithet of a bow, *παλιντόνα τόξα*, *παλιντόνον τόξον*, in both the Homeric poems.

1740. *πάροχος*] The *πάροχος* was the bridegroom's "best man," who drove with him to fetch the bride from her home. The bride, on the return drive to her husband's house, sat between the *πάροχος* and the bridegroom, *μεταξὺ τοῦ*

τῆς τ' εὐδαίμονος Ἥρας.
 Ὑμῆν ὦ Ὑμέναι' ὦ,
 Ὑμῆν ὦ Ὑμέναι' ὦ.

ΠΕΙ. ἐχάρην ὕμνοισ, ἐχάρην ῥῶδαῖς·
 ἀγαμαι δὲ λόγων.

ΧΟ. ἀγε νῦν αὐτοῦ καὶ τὰς χθονίας
 κλήσατε βροντὰς, τὰς τε πυρῶδεις
 Διὸς ἀστεροπαῖς,
 δεινὸν τ' ἀργῆτα κεραυνόν.

ὦ μέγα χρύσειον ἀστεροπῆς φάος,
 ὦ Διὸς ἀμβροτον ἔγχος πυρφόρον,
 ὦ χθόνιαί βαρναχέες ὀμβροφόροι θ' ἅμα βρονταί, 1745

παρόχου τε καὶ τοῦ νυμφίου, Pollux, iii. segm. 40, 41, x. segm. 33; Photius, s.v. πάροχος; Suidas, s.v. ζεύγος ἡμιονικόν. And to the same effect the Scholiast here. See also the note on Thesm. 261. Lucian, in his pleasant account of Aetion's picture portraying the wedding of Alexander and Roxana, after describing the principal personages, adds πάροχος δὲ καὶ νυμφαγωγὸς Ἡφαιστίων συμπαρέστη, δῶδα καιομένην ἔχων, Herodotus 5.

1742. Ὑμῆν ὦ Ὑμέναι' ὦ] This refrain, which occurred once only after the strophe, is doubled after the antistrophe. Possibly each ode was sung by a Semichorus, whilst the full Chorus joined in the final refrain.

1744. αὐτοῦ] The fiery lightning-flashes of Zeus (αἱ πυρῶδεις Διὸς ἀστεροπαῖ, 1746) have become the heritage of Peisthetaerus (αὐτοῦ); it is *he* who is now shaking the earth (ὁδε νῦν χθόνα σείει, 1751) with the armoury of Heaven (Διὸς ἔγχος πυρφόρον, 1749). The whole

passage is an outburst of exultation at the transfer of empire from Zeus to Peisthetaerus; and Dr. Blaydes's construction "αὐτοῦ cum Διὸς construed, *ipsius Iovis*" would destroy the very point of the address.—*χθονίας*, "Mox exponit cur ita vocet; αἷς ὁδε νῦν χθόνα σείει. Sic Iovem tonantem χθόνιον vocat Sophocles in Oed. Col. 1606 κτύπησε μὲν Ζεὺς χθόνιος," Bergler. "*Terrestia Hemsterh. terrifica* Berglerus, *sub terra mugientia* Bruckius interpretantur. Quidquid horribile est et grave, χθόνιον dicitur," Beck.

1747. δεινὸν τ' ἀργῆτα κεραυνόν] The words are borrowed from the noble passage in the eighth Iliad, where Zeus, to arrest the victorious progress of Nestor and Diomed, launches a white-flashing thunderbolt immediately in front of their chariot:

Then rolled the thunder of heaven;
 Then Zeus flashed from above
 The dread white bolt of the levin.

Of Zeus and his beautiful bride.

Hymen, O Hymenaeus !

Hymen, O Hymenaeus !

PEI. I delight in your hymns, I delight in your songs ;
Your words I admire.

CHOR. Now sing of the trophies he brings us from Heaven,
The earth-crashing thunders, deadly and dire,
And the lightning's angry flashes of fire,
And the dread white bolt of the levin.

Blaze of the lightning, so terribly beautiful,
Golden and grand !

Fire-flashing javelin, glittering ever in
Zeus's right hand !

Earth-crashing thunder, the hoarsely resounding, the
Bringer of showers !

Βροντήσας δ' ἄρα, δεινὸν ἀφήκ' ἀργῆτα κε-
ραυνόν, viii. 133. The rhythm of the verse
is of itself sufficient to show that δεινόν is
to be joined (as Aristophanes joins it)
with ἀργῆτα κεραυνόν, and that the Vene-
tian Scholiast is wrong in placing a
comma after δεινόν. In Hesiod, Arges
is one of the three Cyclopean workers
who supplied Zeus with the thunder-
bolts, the others being Brontes and
Steropes. Theog. 140.

1750. ἀμβροφόροι] Because after a long
drought, especially in tropical countries,
it is usually the thunderstorm that brings
down the rain for which the earth has
been waiting. And hence in the Old
Testament the expression "He maketh
lightnings for the rain," *ἀστραπὴς εἰς
ὕερόν ἐκκρίσκειν* is everywhere employed
by psalmist, and sage, and prophet;
Psalm cxxxv. 7 (134. 7, LXX); Jeremiah

x. 13, li. 16 (28. 16, LXX) ; cf. Job xxviii.
26. So an anonymous writer recently
described the sudden break-up of the
hot season in Calcutta: "A rushing
mighty wind sweeps up from the sea
driving great cloud-battalions, and *with
a flash and a thunderclap* we are sud-
denly drenched and cool." Captain
Walter Campbell, in the "Old Forest
Ranger," gives a similar description with
regard to another part of India, the
region of the Neilgherry Hills: "A dense
mass of inky clouds rises above the tree-
tops with a rapidity that shows the
mighty power of the tempest. . . . And
now a bright flash of livid fire shoots
from out the gloomy mass . . . and at
that signal the rain descends in un-
broken sheets of water." So the late
Mr. R. D. Blackmore, in his "Erema"
(ἐρήμα), describes a tropical storm in

- αἷς δδε νῦν χθόνα σείει.
 δῖα δὲ πάντα κρατήσας
 καὶ πάρεδρον Βασίλειαν ἔχει Διός.
 Ὑμῆν ὦ Ὑμέναι' ὦ.
 ΠΕΙ. ἔπεσθε νῦν γάμοισιν ὦ 1755
 φύλα πάντα συννόμων
 πτερυγοφόρ' ἐπὶ πέδον Διὸς
 καὶ λέχος γαμήλιον.
 ὄρεξον ὦ μάκαιρα σὴν
 χεῖρα καὶ πτερῶν ἐμῶν 1760
 λαβοῦσα συγχόρευσον· αἶ-
 ρων δὲ κουφίῳ σ' ἐγώ.
 ΧΟ. ἀλαλαλαὶ ἰὴ παιῶν,
 τήνελλα καλλίνικος, ὦ
 δαιμόνων ὑπέρτατε. 1765

America: "A bolt of lightning fell at my very feet, and a crash of thunder shook the earth. These opened the sluice of the heavens, and before I could call out I was drenched with rain." As an Elizabethan poet, Matthew Roydon, whose *Elegy on Sir Philip Sidney* is published with Spenser's works, puts it: The thunder rends the cloud in twaine, And makes a passage for the raine.

1753. *πάρεδρον*] *Παρακαθήμενον, σύνθρονον*.—Hesychius. The use of the accusative makes it probable that Hesychius is referring to the present passage. And it is probably from Aristophanes that Lucian borrows the word, *Phalaris Prior* 1, *Gallus* 2 "Calumniae non temere credendum" 17. See the commentators there.

1755. *γάμοισιν*] *To the marriage-feast* (supra 1689); not, to the marriage it-

self: not, "to see us wed" as the translation has it; for the wedding has already taken place.

1764. *τήνελλα καλλίνικος*] As in the *Acharnians*, so also in the *Birds*, the Chorus wind up the play, by uttering the famous shout of victory, the salute to a conqueror, *τήνελλα καλλίνικε*. It comes from the *Song of Triumph* composed by Archilochus (*Pind. Ol. ix. init.*), in honour of Heracles, which seems to have run as follows:

τήνελλα καλλίνικε.
 ὦ καλλίνικε χαῖρ' ἀναξ Ἡράκλεες,
 αὐτός τε καὶ Ἰόλαος, αἰχμητὰ δύο.
 τήνελλα καλλίνικε.

The Scholiasts here, and on the other passages mentioned above, collect much information respecting this song. See Gaisford's *Poetae Minores Graeci*, *Archil. Fragm. 60*; Bergk, *Poetae Lyrici Graeci*,

He is your Master, 'tis he that is shaking the
Earth with your powers !

All that was Zeus's of old
Now is our hero's alone ;
Sovereignty, fair to behold,
Partner of Zeus on his throne,
Now is for ever his own.
Hymen, O Hymenaeus !

PERI. Now follow on, dear feathered tribes,
To see us wed, to see us wed ;
Mount up to Zeus's golden floor,
And nuptial bed, and nuptial bed.
And O, my darling, reach thine hand,
And take my wing and dance with me,
And I will lightly bear thee up,
And carry thee, and carry thee.

CHOR. Raise the joyous Paean-cry,
Raise the song of Victory.
Io Paean, alalalae,
Mightiest of the Powers, to thee !

FR. 119. Iolaus, the nephew, was also the charioteer, of Heracles, and in that capacity assisted the hero in the great combat against Ares and Cycnus the son of Ares, which forms the subject of Hesiod's poem called "The Shield of Heracles." "Who could have done it?" cries the Boeotian poet, glorying in the Boeotian heroes, "who could have done it πλὴν Ἡρακλῆος καὶ κυδαλίμου Ἰολάου?" (74). They were partners too in slaying the Lernaean Hydra. "The son of Zeus slew it," says Hesiod (Theog. 317), "Ἀμφιγρυωνιάδης σὺν ἀρηιφίλῳ Ἰολάῳ." Of course the exclamation

"Io Paean" and "alalalae" are also cries of victory. After the rout of the Galatians, says Lucian (Zeuxes 11), the Macedonians ἐπαιώνιζον, and crowned Antiochus, καλλίνικον ἀναβοῶντες. And ἀλαλαγμὸς is described by Hesychius as Ἐπινίκιος ὕμνος. Here these triumphal cries not only celebrate the triumph of Peisthetaerus, but also prognosticate the victory of Aristophanes in the dramatic competition; see the final note on the Ecclesiastae. Τῆνελλα is intended to imitate a musical instrument; some say the notes of the flute, others the twang of the lyre-strings.

ADDITIONAL NOTES

I. The τέττιξ.

Line 39 οἱ τέττιγες. Line 1095 ὁ ἀχέτας.

Ἀχέτας is the Doric form of ἡχέτης the *Chirruper*, a name applied to the large male τέττιξ or Cicala (Eustathius on Il. iii. 150), whose loud and shrill notes pervade the meadows of South-Eastern Europe in the heat of a midsummer noon. The form ἀχέτας is also found in Peace 1159, and more than once in Aristotle's works; καλοῦσι τοὺς μὲν μεγάλους καὶ ᾄδοντας, ἀχέτας· τοὺς δὲ μικροὺς, τεττιγόνια, Hist. An. v. 24. 1. And I imagine that the "Chirruper" was the special Doric name for this little creature, and was therefore pronounced by the Athenians in the Doric fashion. ἡχεῖν, with its compounds, is everywhere the regular term employed to denote the chirruping of the cicala. Hesiod (W. and D. 582, Shield 393) conjoins the two words ἡχέτα τέττιξ. And so, according to the very probable emendation of Robinson (on Hesiod ubi supra), Heinsius (on the Hesiodic scholia), and Bp. Blomfield (Mus. Crit. i. 428) does Alcaeus in his choriambic song to summer:

ἀχεῖ δ' ἐκ πετάλων ἀχέτα τέττιξ· πτερύγων δ' ὕπο
κακχέει λιγύραν . . . δοῖδαν.

And in the same sense Meleager (Ep. cxi in the Anthology) ἡχῆεις τέττιξ. The pleasant resting-place which Phaedrus finds for Socrates *θερινόν τε καὶ λιγυρόν ὑπηχεῖ τῷ τῶν τεττιγῶν χορῷ* (chap. v. 230 C); a description borrowed by Aristaeetus (i. 3). And compare Lucian, Amores 18. In the Pastorals of Longus, Daphnis and Chloe go out into the meadows in the bright summer day, with the pleasant chirruping of the cicalas, *ἡδεῖα τεττιγῶν ἡχή*, all around them (i. 11). Chloe, tired with their innocent play, falls asleep; and Daphnis, watching beside her, upbraids the cicalas for their ceaseless chirruping, *ὦ λάλων τεττιγῶν, οὐκ ἐάσουσιν αὐτὴν καθεύδειν, μέγα ἡχοῦντες* (i. 12). Presently one of them, trying to escape a swallow (cf. Aelian, N. H. viii. 6; Evenus, Ep. 13 in the Anthology), falls into Chloe's bosom: and the swallow, darting after it, brushes the cheek of Chloe with its wing, and wakes her from her slumber. She starts up alarmed, but seeing Daphnis smile, is reassured, and rubs her eyes which are hardly yet open, when suddenly the cicala in her bosom gives a loud chirrup of gratitude for its preservation. She

shrieked, and Daphnis smiled again. *ὁ τέττιξ ἐκ τῶν κόλπων ἐπήχησεν, ὅμοιον ἰκέτη χάριν ὁμολογοῦντι τῆς σωτηρίας. πάλιν οὖν ἡ Χλόη μέγα ἀνεβόησεν· ὁ δὲ Δάφνις ἐγέλασε.* He drew it out of her bosom, still chirruping, and when she saw the cause of her alarm, she too laughed, and took it in her hand and kissed it, and put it back, still chirruping, into her bosom again (i. 12). Cf. Id. iii. 16 *ἐλάμβανον τέττιγας ἡχοῦντας.* So Theocritus, Id. xvi. 94 *τέττιξ ἔνδοθεν δένδρων ἀχέει ἐν ἀκρεμόνεσσιν.*

The *τέττιξ* is usually, though by no means invariably, described as singing from the tree or the brake, as in the passage just quoted from the Idylls of Theocritus. It is so described by both Homer and Hesiod; see the Commentary on line 40 supra. The 60th epigram of Leonidas of Tarentum in the Anthology is supposed to be sung by a cicala, perched on the top of Athene's spear:

*οὐ μόνον ἡψηλοῖς ἐπὶ δένδρεσσιν οἶδα καθίζων
δαίδειν, ζαθερεῖ καύματι θαλπούμενος.—
ἀλλὰ καὶ εὐπήληκος Ἀθηναίης ἐπὶ δουρὶ
τὸν τέττιγ' ὄψει μ', ὦνερ, ἐφεζόμενον.—*

Anacreon's 43rd ode is a little address to the cicala:

*Μακαρίζομέν σε, τέττιξ,
ὅτι δένδρεων ἐπ' ἀκρων,—
Βασιλεὺς ὤπας, δαίδεις.*

According to Antiphilus (Ep. xii in Anthology) the lofty branches of the oak, *κλώνες ἀπήροιο ταναῆς δρυός, εὐσκιον ὕψος* are the *οἰκία τεττίγων*. And Timon of Phlius, describing in Homeric words the honeyed language of Plato, says:

*τῶν πάντων δ' ἡγείτο πλατύστατος, ἀλλ' ἀγορητῆς
ἡδυεπῆς, τέττιξιν ἰσογράφος, οἳ θ' Ἐκαδήμου
Δένδρει ἐφεζόμενοι ὅπα λειριέεσαν ἰεῖσι.*

Diog. Laert., Plato 7. But we need not pursue this subject further.

The lines of Timon, however, remind us how pleasant to Hellenic ears were the notes of these little summer minstrels. Timon, indeed, is merely borrowing the language of Homer in the third Iliad. Aristophanes in Peace 1160 describes them as singing their *sweet* song, *τὸν ἡδὺν νόμον*. In the Anthology (Anon. 416) a *τέττιξ* calls itself *τὴν Νυμφέων παροδίτιν ἀηδόνα*, the *wayside nightingale of the Nymphs*: whilst Evenus expostulates with the swallow for preying on the cicala, a songster like herself. The Platonic Socrates calls them the revealers, or interpreters, of the Muses, *οἳ τῶν Μουσῶν προφῆται*, and says that of old they were mortal men dwelling upon earth before the Muses existed; but when the Muses came into being, and Song made its appearance, these old-world men were so enraptured that they kept singing all the day long unheeding of food and drink, and so died. Phædrus chaps. 41, 45. Unfortunately, the ears of Western travellers are unable to appreciate the divine beauty of their song. "In the hotter months of summer, especially from midday to the middle of the afternoon," says Dr. Shaw, "the Cicala is perpetually stunning our ears with its most

excessively shrill and ungrateful noise. It is in this respect the most troublesome and impertinent of insects, perching upon a twig, and squalling sometimes two or three hours without ceasing." Travels 186. "The sun was overpowering," says Mr. Dodwell, speaking of his approach to Athens, "but while the different orders of vegetable and animal life drooped with langour under the intensity of the heat, it appeared to animate these insects with exhilarating joy. Nothing is so piercing as their note: nothing so tiresome and inharmonious as the musical tettix." Vol. ii. chap. 4. "The stunning cicala." Browning, "Up at a Villa."

The cicalas were supposed to live upon dew, and to be the happiest creatures in the world. "And well they may be," says the Comic poet Xenarchus, "since their wives have not an atom of voice." Athenaeus, xiii. chap. 7 (p. 559 A); Eustathius on Odyssey i. 358. For of course it is only the male insect that sings, the female cicala is dumb.

The ancient poets were mostly of opinion that the sounds emitted by the male cicala were produced by the friction of its wings against its body and legs. This is the meaning of the expression *ὑπὸ πτερίγων* as used by Hesiod and Alcaeus. The epigrams about to be quoted of Meleager and Mnasalcas are addressed to an *ἀκρίς*, a locust, but even if the poets did not mean, as I think they did, to apply that name to the cicala, they would undoubtedly consider the description they give to be applicable to that insect also. Meleager's epigram commences:

Ἀκρίς, ἐμῶν ἀπάτημα πόθεν, παραμύθιον ὕπνου,
ἀκρίς, ἀρουραῖη Μοῦσα, λιγυπτέρυγε,
αὐτοφύης μίμημα λύρας, κρέκε μοί τι ποθεινόν,
ἐγκρούουσα φίλοις ποσσὶ λάλους πτέρυγας.—(Ep. 112.)

The epigram of Mnasalcas is addressed to a dead *ἀκρίς*:

οὐκέτι δὴ πτερύγεσσι λιγυφθόγγοισιν αἰεῖσεις,
ἀκρί, κατ' εὐκάρπου αὐλάκας ἐξομένα,
οὐδ' ἐμὲ κεκλιμένον σκιερὴν ὑπὸ φυλλάδα τέρψεις,
ξουθῶν ἐκ πτερίγων ἀδὺ κρέκουσα μέλος.—(Ep. 10.)

However, in Aesop's fables (411, De Furia) the cicala itself gives a more accurate account of the matter; *τῇ κινήσει τῶν ἐν ἐμοὶ ὑμένων (motu quae in me sunt membrarum) ἡδὺ φθέγγομαι, τέρπων τοὺς ὀδοιπόρους*. See also Aristotle, de Respiratione, chap. ix; and the passage cited towards the close of the Introduction from the 28th Address of St. Gregory Nazianzen.

It was of course impossible, without the assistance of a powerful microscope, to ascertain the exact details of the mechanism of the cicala's vocal organs. The subject is fully discussed and explained in the 24th Letter of Kirby and Spence's Entomology, with an extract from which this note shall conclude.

"If you look at the under-side of the body of a male [cicala], the first thing that will strike you is a pair of large plates of an irregular form—in some semi-oval, in others triangular, in others again a segment of a circle—covering the

interior part of the belly, and fixed to the trunk between the abdomen and the hindlegs. These are the drum-covers or opercula, from beneath which the sound issues. When an operculum is removed, beneath it you will find on the exterior side a hollow cavity, with a mouth which seems to open into the interior of the abdomen: next to this, on the inner side, another large cavity, the bottom of which is divided into three portions; of these the posterior is lined obliquely with a beautiful membrane, which is very tense—in some species semi-opaque, and in others transparent—and reflects all the colours of the rainbow. This mirror is not the real organ of sound, but is supposed to modulate it. The middle portion is occupied by a plate of a horny substance, placed horizontally, and forming the bottom of the cavity. On its inner side this plate terminates in a carina, or elevated ridge, common to both drums. Between the plate and the after-breast (*post-pectus*) another membrane, folded transversely, fills an oblique, oblong, or semilunar cavity. In some species I have seen this membrane in tension; probably the insect can stretch or relax it at its pleasure. But even all this apparatus is insufficient to produce the sound of these animals; one still more important and curious yet remains to be described. A portion of the first and second segments being removed from that side of the back of the abdomen which answers to the drums, two bundles of muscles meeting each other in an acute angle, attached to a place opposite to the point of the mucro of the first ventral segment of the abdomen, will appear. These bundles consist of a prodigious number of muscular fibres applied to each other, but easily separable. Whilst Reaumur was examining one of them, pulling it from its place with a pin, he let it go again, and immediately, though the animal had been long dead, the usual sound was emitted. On each side of the drum-cavities, when the opercula are removed, another cavity of a lunulate shape, opening into the interior of the stomach, is observable. In this is the true drum, the principal organ of sound, and its aperture is to the Cicada what our larynx is to us. In the cavity last described, if you remove the lateral part of the first dorsal segment of the abdomen, you will discover a semi-opaque and nearly semicircular concavo-convex membrane, with transverse folds—this is the drum. Each bundle of muscles, before mentioned, is terminated by a tendinous plate nearly circular, from which issue several little tendons that, forming a thread, pass through an aperture in the horny piece that supports the drum, and are attached to its under or concave surface. Thus the bundles of muscles being alternately and briskly relaxed and contracted, will by its play draw in and let out the drum; so that its convex surface being thus rendered concave when pulled in, when let out a sound will be produced by the effort to recover its convexity; which, striking upon the mirror and other membranes before it escapes from under the operculum, will be modulated and augmented by them. I should imagine that the muscular bundles are extended and contracted by the alternate approach and recession of the trunk and abdomen to and from each other."

II. The Sigeian inscriptions.

Line 437 τοῦπιστάτου.

The peculiarity of the Sigeian Marble consists in its bearing two separate inscriptions recording the same circumstance in slightly different words. The marble was one of those brought to England by Lord Elgin, and now stands in the entrance-hall of the British Museum, but the inscriptions are practically obliterated. Fortunately, however, they were long ago reproduced by Edmund Chishull, Richard Chandler, and others. They are both written in the βουστrophηδόν fashion, and each consists of eleven lines, though the lower is more than half as long again as the upper. The upper inscription runs as follows :

Φανοδικο (for ου) εμ (for ειμ) τορμοκρατεος (of Hermocrates) το (for του) Προκονησιο.
Κρητήρα δε και υποκρητήριον και ηθμον ες Πρυτανειον εδοκεν Συκεευσιν

I belong to Phanodicius, the son of Hermocrates, the Proconnesian. Now he presented a bowl, a stand for the bowl, and a wine-strainer to the Sigeians for their Town-Hall.

The lower inscription is as follows :

Φανοδικο ειμ το ΗΕρμοκρατος (for ου) το Προκονησιο. καγο κρατερα καπιστατον και Ηεθμον ες Πρυτανειον εδοκα μνημα Σιγενευσι. εαν δε τι πασχο, μελεδαινε με ο Σιγεις. και με ποιεισεν Ηλισταπος και Ηαδελφοι.

I belong to Phanodicius, the son of Hermocrates, the Proconnesian. And I (Phanodicius) gave as a memorial to the Sigeians a bowl, an ewer, and a wine-strainer for their Town-Hall. And if I (Phanodicius) die, the Sigeians are to take charge of me (the marble). And Aesop and Brothers made me.

The H in the lower inscription represents the aspirate. Hdt. (i. 25) tells us that the Lydian King Alyattes, the father of Croesus, presented to the temple at Delphi a silver bowl with an iron bowl-stand, κρητήρά τε ἀργύρεον μέγαν καὶ ὑποκρητήριδιον σιδήρεον. As to εἰάν τι πάσχω (euphemistic for *if I die*) see Wasps 385, Peace 170, and the notes there.

Why there should be two inscriptions, and which of them is earlier in date, are questions which have been frequently discussed, but which it is impossible to determine. Bentley thought it would have been absurd to write an inscription, intended to be the only one, on the lower part of the Marble, leaving all the upper space a blank ; but Boeckh, whilst admitting the absurdity, suggested that this very absurdity may have been the cause of a second inscription in that blank space, "ne nimium inconcinna lapidis videretur adornatio." This suggestion is not very convincing : and I do not know which side should claim the benefit of the fact that the lower is so much more elaborate than the upper. And as the two inscriptions were probably separated by a very short interval of time, the circumstance that the upper is written in Ionic, and the lower in Attic, letters can afford no presumption of the priority of either.

The point which is of interest to the reader of the "Birds" is that the article which is called *ὑποκρητήριον* in the upper inscription is styled *ἐπίστατον* in the lower. And both Boeckh and Cardwell¹ conclude that the two words designate the same thing, and that thus the enigma of the Aristophanic *τοῦπιστάτου* is solved. This is plausible enough: but *ὑποκρητήριον* would ill suit the passage in the Comedy: and it seems to me at least equally probable that the second inscription was made for the purpose of rectifying an error in the first: and if so, there is no change so pointed as that of *ὑποκρητήριον* into *ἐπίστατον* or vice versa. Regarded in this light, the inscriptions would prove, not that the *ἐπίστατον* was identical with the *ὑποκρητήριον*, but that it was something widely different. And anyhow it seems to me that the interpretation of the word in the inscription is far too uncertain to be of any assistance in the interpretation of the word in the Birds.

III. Ox-loosing time.

Line 1500 *βουλυτός, ἡ περαιτέρω*;

The time designated as *βουλυτός*, the loosing of the oxen from the plough at the termination of the day's labour, would naturally vary with the length of the day. And although it is universally associated with evening, yet it is spoken of, sometimes as concurrent with, sometimes as immediately preceding, and sometimes as immediately succeeding, the evening hour.

There is a full account of ox-loosing time, though the word *βουλυτός* is not employed, in Heliodorus v. 23:

Ἦν μὲν ἤδη τῆς ἡμέρας, ὅτε ἀφ' οὗρου βοῦν ἐλευθεροῖ γηπόνος. ὁ δὲ ἀνεμος τῆς ἀγαν φορᾶς ὠκλαζε, καὶ κατ' ὀλίγον ἐνδιδοῦς, . . . τέλος καὶ εἰς γαλήνην ἐξενικήθη, καθάπερ τῷ ἡλίῳ συγκαταδυόμενος.

That hour of the day had arrived when the husbandman loosens the ox from the plough. And the wind subsided from its vehement blast, and giving way little by little, at last was subdued into a calm, as though setting with the setting sun.

I may quote a very similar description from Apollonius Rhodius, iv. 1629:

ἥμος δ' ἥελιος μὲν ἔδυν, ἀνὰ δ' ἤλυθεν ἀστὴρ
αὔλιος, ὅς τ' ἀνέπαυσεν οἷζυροὺς ἀροτῆρας,
δὴ τότε ἔπειτ' ἀνέμοιο κέλαινῃ νυκτὶ λιπόντος, κ.τ.λ.

*And the sun went down, and uprose the star of the folding tide,
Which bringeth from labour rest unto ploughmen toil-fordome;
Even then when the wind died down as the darkling night drew on, &c.—WAX.*

The αὔλιος ἀστὴρ is "the star that bids the shepherd fold" (Comus), that is to say,

¹ Cardwell, Elmaley's successor in the Camden Professorship, published a work on the Sigeian and other inscriptions. But my reference is to notes, taken at the time, of a lecture which he delivered in the Clarendon on February 1, 1849.

"the Evening Star." It is described by Callimachus as ἀστήρ Ἀδελος, δε θυμὸν εἶσι μὲν ἡελίου. Fragm. 465 Blomf.

We will now turn to the passages in which the word βουλευτός itself is used. I take from the Oxford Lexicographers the expression ἀστέρα βουλευτοῖο, which they cite from Kaibel's Epigrammata Graeca 618. 15, and which, I presume, is equivalent to the ἀδελος ἀστήρ. Aelian (Book xiii ad init.) tells us that an eagle foretold to Gordius, the father of Midas, the royal destiny of his son, by coming to him (Gordius) whilst he was ploughing, and perching on the plough, where it remained the whole day through, συνδιήμενυσεν, not flying off until γενομένης ἑσπέρας καὶ ἐκείνος κατέλυσε τὴν ἄροσιν, ἐπιστάτος τοῦ βουλευτοῦ. Here the Evening seems to be regarded as arriving *before* Ox-loosing time. On the other hand, in Heliodorus ii. 19. 20 the ὥρα περὶ βουλευτὸν arrives a little before Evening and Night. At the commencement of Lucian's Cataplus, Charon is complaining of the scandalous delay of Hermes in bringing down the dead men to the ferry. It is now ἀμφὶ βουλευτὸν, he says, and I have not yet taken a single obol; where the Scholiast explains ἀμφὶ βουλευτὸν by περὶ ἑσπέραν, ἔταν τοὺς βόας λύουσιν. Aratus (Diosemeia 98) calls βουλευτός the βουλύσιος ὥρη, and says that if *that* is clear and serene it will be fine to-morrow

εἰ δ' αὖτως καθαρὸν μιν ἔχοι βουλύσιος ὥρη,
δύνοι δ' ἀνέφελος μαλακὴν ὑποδείλος αἴγλην,
καὶ κεν ἐπερχομένης ἡοῦς ἔθ' ὑπεύδιος εἴη.

The statement in the Third Book of the Argonautics (line 1340) that when two-thirds of the day are spent the weary husbandmen begin to call upon the "sweet ox-loosing-time," γλυκερὸν βουλευτὸν, to come quickly, merely shows that it had not already arrived; though even that fact may perhaps not be quite immaterial in view of the strange aberration to be presently mentioned.

But before proceeding to the famous Homeric use of βουλευτόνδε, *towards ox-loosing time*, it may be convenient just to mention, that although the Romans and ourselves have no single word equivalent to βουλευτός, yet both in their language and in our own, the poets are accustomed to describe the eventide by reference to the cessation from the labours of the plough. Thus Virgil, Ecl. ii. 66:

Adspice, aratra iugo referunt suspensa iuveni,
Et sol crescentes decedens duplicat umbras.

Horace Odes iii. 6. 41

Sol ubi montium
Mutaret umbras, et iuga demeret
Bobus fatigatis, amicum
Tempus agens abeunte curru.

So in Milton, Comus, disguised as a harmless villager, describes the late eventide to the Lady as:

What time the laboured ox
In his loose traces from the furrow came.

It was of course a little earlier in the day than the time described by the Ettrick Shepherd as

'Twixt the gloamin' and the mirk
When the kye come hame.

I have reserved to the last the passages in which the term *βουλευτός* first occurs; Homer, *Iliad* xvi. 779, *Odyssey* ix. 58. In the former passage Patroclus's victorious battle is drawing to a close, and he is about to meet his doom before the walls of Troy. And Homer begins the story of the catastrophe as follows:

ὄφρα μὲν Ἥλιος μέσον οὐρανὸν ἀμφιβεβήκει,
τόφρα μάλ' ἀμφοτέρων βέλε' ἤπτετο, πίπτε δὲ λαός·
ἦμος δ' Ἥλιος μετενίσσεται βουλευτόνδε,
καὶ τότε δὴ β' ὑπὲρ αἶσαν Ἀχαιοὶ φέρτεροι ἦσαν.

*So all through the morning-tide, and still while the day waxed hot,
Fast fell the folk, as the shafts from host unto host were shot.
But so soon as the sun 'gan slope to the hour for unloosing the yoke,
Then even beyond their fate prevailed the Achaian folk.—(WΔΥ.)*

βουλευτόνδε] ἐπὶ τὴν ἑσπέραν, δειλῆς. καθ' ὃν καιρὸν οἱ βόες ἀπολύονται τῶν ἔργων. Scholia Minora (ed. Gaisford).

In the *Odyssey* the hero commences his narrative to Alcinous by recounting his luckless combat with the Ciconians:

ὄφρα μὲν ἤως ἦν, καὶ ἀέξετο ἱερὸν ἦμαρ,
τόφρα δ' ἀλεξόμενοι μένομεν πλείονας περ ἰόντας·
ἦμος δ' Ἥλιος μετενίσσεται βουλευτόνδε,
καὶ τότε δὴ Κίκονες κλῖναν δαμάσαντες Ἀχαιοῦς.

*And all through the morning-tide, and still while the day waxed hot,
Ever we kept them at bay for all that so many they were,
Till the sun was sloping his ray to the hour for unyoking the steer.—(WΔΥ.)*

On the passage from the *Iliad* Eustathius observes *βουλευτός* δέ, ὡς καὶ ἐν Ὀδυσσεΐᾳ ὁ πρὸς ἑσπέραν καιρὸς, ὁ δειλινός, ὅτε τοῦ ἐργάζεσθαι τοὺς βόας λύομεν. Nothing can be more just; that is the meaning of the word in the *Iliad*, "as in the *Odyssey*," and everywhere else. But, as ill-luck would have it, before he reached the passage in the *Odyssey*, the learned Archbishop lit upon the dialogue between Prometheus and Peisthetaerus in the present Comedy, and totally misunderstood the drift of the dialogue and the jest of Aristophanes. And, forgetting what he had said on the *Iliad*, he now observes κατὰ ὥραν βουλευτοῦ δὲ ἡ μεσημβρία ἐστὶν ἡ "ὀλίγον τι μετὰ μεσημβρίαν," ὅτε βόες λύονται τοῦ κάμνειν ὡς καὶ ἐν Ἰλιάδι δεδήλωται. Nothing of the kind "had been shown in the *Iliad*." He had not, when he wrote his commentary there, been misled by the jest of Aristophanes. He has now¹. The

¹ This is of course written on the assumption that the entire passage cited from the commentary of Eustathius is genuine. But I cannot help suspecting that the words δὲ ἡ μεσημβρία ἐστὶν ἡ ὀλίγον τι μετὰ μεσημβρίαν are interpolated. Without them the

words *ὀλίγον τι μετὰ μεσημβρίαν* are an inaccurate quotation of the *σικρόν τι μετὰ μεσημβρίαν* of Birds 1499. And not only has he thoroughly misapprehended the Comic dialogue, he has also made nonsense of the lines of Homer. For it is not sense to say "So long as the sun was bestriding mid-Heaven all went well, but when he was passing to midday or a little later then came a change." And indeed who ever heard of the sun's passing on after midday to anything but his Western goal, call it the horizon, the sunset, evening, or what you will?

And if we wonder at the strange aberration of the wise and learned Archbishop, it seems still more wonderful that he should have been able, in the nineteenth century, to draw into the same pitfall a learned and careful English scholar. Mr. J. G. Frazer in the second volume of the *Classical Review*, p. 260, after citing the comment of Eustathius on the *Odyssey* (he had apparently overlooked the comment of the same writer on the *Iliad*), observes that "the passages of Homer are not quite conclusive, for it might be said that in them *βουλευόνδε* indicates not the next, but the last, point in the sun's passage from the meridian, i. e. sunset rather than the early afternoon. However a familiar passage in Aristophanes (Birds 1498 sqq.) is quite decisive." To my mind it is quite decisive against his view. Prometheus is exceedingly anxious that Zeus shall not see and recognize him. To this end he enters, not "under shelter of an umbrella" as Mr. Frazer says, but with his head and ears enveloped in such multitudinous wrappers that he cannot hear a single syllable of his interlocutor's replies to his questions. The whole humour of the dialogue is that having no conception what Peisthetaerus is talking about, he makes the most ridiculous and malapropos responses. And so when Peisthetaerus assures him it is only a little after midday, and he responds "Is it evening or night?" he naturally gets nothing from Peisthetaerus but a curse on his stupidity. To make his response a proper and sensible one, as Mr. Frazer would do, is to make it the very reverse of what Aristophanes intended.

Mr. Frazer brings Aristophanes as a witness to the accuracy of Eustathius, not observing that the latter is actually quoting the words of the former. He brings yet another witness, and, strange to say, it is the very passage from the *Odes* of Horace cited in the earlier part of this note to show that *βουλευός* is equivalent to eventide; Horace, he thinks, supports his "interpretation of *βουλευός* by describing the time when oxen are unyoked as the time when the shadows of the mountains are changing. Now before noon the shadows fall westward; after noon they fall eastward; and the time when the change takes place is just at or after noon. This therefore is the hour of *βουλευός*." But this is a singular oversight. There is no change whatever (in the sense in which Horace is using the words) "just at or after noon." For hours before, and for hours after, midday,

passage is quite sensible and correct, *κατὰ ὥραν βουλευτοῦ, ὅτε βόες λύονται τοῦ κάμνειν ὥς καὶ ἐν Ἰλιάδι δεδήλωται*. That is exactly what was shown in the *Iliad*.

the Sun is shining impartially on the western slopes of the mountains to the east, and on the eastern slopes of the mountains to the west, of a spectator. A mountain range cannot throw its shadow to the east, until the Sun is descending behind it on the west. Horace is not contemplating the case of an upright pole or of men standing at the foot of a sheer precipice. He is speaking of a scene very familiar to himself, of oxen at work on a Sabine farm like his own at Licenza, with the shadows of some Monte Gennaro stealing over the champain at nightfall. This is placed beyond dispute by the concluding phrase which Mr. Frazer does not quote and must have overlooked, "Sol . . . *abeunte curru*," that is, when he is setting. The stanza is well rendered by Lord Lytton :

What time the Sun reversed the mountain shadows,
And from the yoke released the wearied oxen,
As his own chariot slowly passed away,
Leaving on earth the friendly hour of rest.

The *amicum tempus* of Horace answers to the γλυκερός βουλευτός of Apollonius.

I am not aware of a single passage which, I will not say *supports*, but is not directly opposed to Mr. Frazer's contention.

Long after the above was written a note by Mr. H. W. Greene in the *Classical Review* (xviii. 49) suggests that the passage cited in the preceding remarks from Heliodorus ii. 19. 20 may afford some colour to Mr. Frazer's view. But in order to arrive at this conclusion he is obliged to postulate that the meal mentioned in chap. 19 was a midday meal. This seems to me most improbable. The events of the day are told in a very few lines. The two travellers start in the morning and walk on till they are actually famishing. At last they light upon a flock of sheep; the shepherds flee into the woods; the travellers seize a ram, and drag it to a fire which the shepherds had kindled; but they cannot wait till the meat is cooked, and accordingly devour it half-raw in the most revolting fashion. Even stopping here, is it not far more probable that they had been travelling the greater part of the day than that they were taking their ordinary midday meal? Moreover they need no further meal that day. However Heliodorus gives no hint of the hour at which they devoured the ram; he merely says that after they had gorged themselves with its flesh, and with draughts of milk, they continued their journey. Here again he gives no hint of the duration of this continued journey. If the meal had been at midday, the resumed journey must have continued for five or six hours. If, as I suppose, it was late in the afternoon, then it must have continued for perhaps an hour or two. And now Cnemon, as had been arranged from the first, is about to give his companion the slip. We may infer therefore that it was growing dusk. And accordingly Heliodorus introduces the narrative with the words Καὶ ἦν μὲν ὥρα περὶ βουλευτὸν ἤδη. What Heliodorus meant by ox-loosing time is plain from his graphic description which is cited at

the commencement of this note. Now therefore when the *δρα* *περὶ βουλευτῶν* overtakes them the two go up a wooded hill, *λόφος*, and Cnemon, after making a few feints (which may perhaps have consumed a quarter of an hour), escapes from his companion, who gets to the top of the *λόφος* alone, and there pauses *ἐσπέραν τε καὶ νύκτα ἀναμένων*. I have referred to this passage above as an instance of the *βουλευτῶν* arriving before Evening and Night; and I do not see what further conclusion can be drawn from it.

IV. The termination of the first person singular of the pluperfect.

Line 511 *ἦδη γ' ὤ*.

The question to be considered is, Does Aristophanes terminate the first person active in *-ειν* as well as in *-η*? Or, in other words, is the termination *-ειν*, whenever it occurs in these Comedies, to be altered to *-η*?

Until recently there was no doubt that both terminations were admissible. "*Legē iepónθειν*, vel *-θη* Attice," said Bentley on Eccl. 650, where up to his time the editions had read *ἐπεπόνθην*. It was the universal and traditional rule that the ordinary termination, common to both Attic and other writers, was *-ειν*, but that the Attic writers, and none other, sometimes used *-η*, a special form of their own. To the use of this special form, we are told, Plato was particularly addicted.

But a new class of critics has arisen who seek to eradicate *-ειν* wherever it occurs, and consider its retention not only wrong but a convincing proof of the crassest ignorance. We must suppose that they have strong grounds for this revolution, and these grounds it is now proposed to investigate.

I believe that the *fons et origo* of this new theory was Cobet in his *Novae Lectiones*, pp. 212-22, though both he and Dr. Rutherford (*New Phrynichus*, pp. 229-38) endeavour to trace it up to a note of Dawes on Clouds 1347. Apparently in his time the 3rd person singular was supposed to end in *-ει*, and never in *-ειν*; and therefore when in that line he proposed to substitute *ῥεποιθειν* for *πέποιθεν*, he proceeded to the following effect, "Some will say 'why insert the 1st person, when the 3rd is required?' But I will show them that the Attic termination *-ειν* belongs not to the 1st person but to the 3rd; *primae vero alteram istam -η esse propriam*." He then cites the present line in which Kuster had already restored *ἦδη γ' ὤ* from U; but he does not propose to alter any passage in which *-ειν* is given as the termination of the first person: and I am not sure that he meant anything more than that *-η* is the specially Attic form.

Dr. Rutherford's comment on the present line is "*ἦθειν γ' ὤ* was read in most MSS. and by all editors till Kuster restored *ἦδη* from the Vatican, a reading subsequently confirmed by the Ravenna." This statement is hardly accurate.

Most MSS. read ἤδη; the Ravenna does *not*: *only one* MS. has ἦθει¹. Dr. Rutherford, shortly afterwards, cites Eur. Ion 1187 κοῦδεῖς τὰδ' ἦθει· ἐν χερσὶν ἔχοντι δέ, where he observes Porson restored ἦθειν. And he adds: "These two instances would in themselves be sufficient to warrant us in affirming that the first person of the pluperfect active ended in Attic in -η, and the third before a vowel affixed -ν." So far as the *first* person (with which alone we are dealing) is concerned, I really do not know what Dr. Rutherford means to affirm in this sentence. He can hardly mean that because Aristophanes admittedly used the termination -η on one occasion, he could never use any other: while if he merely means that -η is the specially Attic termination, that is a proposition which, so far as I know, is disputed by nobody.

A little further on Dr. Rutherford observes (the interpolations in brackets are my own comments):—

"Aristophanes uses the first person of the pluperfect five² times, and in every case except one the form in -η has manuscript authority:

ὅτε δὴ κεχήρη προδοκῶν τὸν Αἰσχύλον.—Ach. 10.

MSS. κεχήρη. [Not the Ravenna, which has κεχήμει.]

ἡκηκόη γὰρ ὡς Ἀθηναῖοι ποτε.—Vesp. 800.

Some *MSS.* ἡκηκόειν. Ravenna ἡκηκόη. [All *MSS.*, including the Ravenna, ἡκηκόειν.]

τοῦτ' εἰς τοῖσιν οὐκ ἦδη γώ.—Av. 511.

Some *MSS.* ἦθειν γώ. Rav. and Vat. ἦδη γώ. [The inaccuracy of this statement has been pointed out above.]

ἐγὼ δέ γ' ἐμᾶς προσδοκῶς ἐγρηγόρη.—Eccl. 82.

MSS. ἐγρηγόρειν and ἐγρηγόρουν. [All *MSS.*, including the Ravenna, ἐγρηγόρειν; except one inferior MS. which has ἐγρηγόρουν.]

δεινὸν μῆντοι ἐπεπόνθη.—Eccl. 650.

MSS. ἐπεπόνθειν. Rav. and Suidas ἐπεπόνθη. [The Ravenna has ἐπεπόνθειν³. Suidas does not refer to this line.]

Here it will be observed that, except in the case of Av. 511, the metre affords no assistance. The point is proved by the weight of the documentary evidence."

It is satisfactory to find Dr. Rutherford setting so much value on the documentary evidence: but every jot of the documentary evidence is against him. The Ravenna MS. to which he so frequently, and so justly, makes his appeal, does

¹ The details will be found in the Appendix, *infra*.

² He uses it *more* than five times. In Peace 616 all the *MSS.* (including the Ravenna) have ἡκηκόειν.

³ The reading of the Ravenna is ἐπεπόνθη, that is ἐπεπόνθειν. Dr. Rutherford must have misread the abbreviation, which is, however, rightly interpreted by both Bekker and Velsen. See T. W. Allen's "Notes on Abbreviations in Greek *MSS.*," page 11, and plate 8.

not countenance the termination -η in any one instance. And the weight, usually due to the mere opinion of so learned and acute a critic, is in the present case discounted by the circumstance that he was so entirely misled as to the readings of the MSS.

The conclusions to which the MS. readings irresistibly lead us is that *Aristophanes preferred the termination -ειν*; and that though he occasionally employed the termination -η, he only did so where there were special circumstances rendering it necessary or desirable that he should adopt that form.

In *Birds* 511 it was required by the metre; in *Acharnians* 10 it is required for the harmony of the verse; for the combination 'κεχήρειν προσδοκῶν τὸν Αἰσχύλου' would have been too harsh and grating for a poet's ear.

And what can be more preposterous than Cobet's complaint (*N. L.* p. 213) that we "get no help from the MSS., which are not even consistent with themselves, and sometimes write -ειν and sometimes -η." Why, of course they do. Both terminations were in common use, and Aristophanes used whichever suited him best. He was the last person in the world to submit to the fetters with which a very learned and very injudicious Professor would restrict his liberty.

So much for the MSS. Let us now consider what the grammarians say.

Moeris; ἥδη, 'Αττικῶς' ἥδειν, 'Ελληνικῶς. Now if any one will take the trouble to look at the examples (some twelve out of a thousand) given in the Appendix on line 48 of this Play, he will see that what Moeris means is that while both Attic and other writers employed the form ἥδειν, none but Attic writers would use ἥδη. He means that an Attic writer would employ *either* form. This therefore is really evidence of the use of -ειν by Attic writers generally.

Eustathius, on *Odyssey* xiii. 220; περὶ δὲ τοῦ ἥδη, ὅπερ ἐστὶν ἡπίστατο, εἴρηται μὲν καὶ ἐν τῇ ἀλφά τῆς Ἰλιάδος. διαρθρωτέον δὲ μᾶλλον ἐνταῦθα, ὅτι οὐχ ἀπλῶς τὸ ἥδειν καὶ ἐνενοήκειν καὶ ἐπεποιήκειν διαλύει τὸ ἥδεα καὶ ἐνενοήκεα καὶ ἐπεποιήκεα, ἀλλὰ τὰ ἐξ αὐτῶν Ἀττικὰ τὰ διὰ τοῦ ἥτα. παραδίδωσι γὰρ Ἡρακλείδης, ὅτι Ἀττικοὶ τοὺς τοιοῦτους ὑπερσυντελικούς ἐν τῷ ἥτα μόνον περατοῦσιν, ἥδη λέγοντες καὶ ἐνενοήκη καὶ ἐπεποιήκη. καὶ οὕτω φησι Παναίτιος ἔχειν τὰς γραφὰς παρὰ Πλάτωνα. καὶ Θουκυδίδης δὲ κέχρηται τῷ τοιοῦτῳ Ἀττικῷ ἔθει. On being directed to this passage by a note of Valckenaer, Cobet waxed jubilant. "Spretis igitur Codd.," he exclaims, "ubique illae formae restituendae sunt." That is the new criticism all over, building a trumpery theory either on no foundations at all or on passages which actually disprove it. For it is inconceivable that Plato and Thucydides should be singled out as writers using the specially Attic forms, if, as Cobet contends, every Attic writer invariably did so. Plato we know was specially partial to these forms. In the Appendix (on line 1288) will be found an instance where Plato is vouched for the "Attic," and Demosthenes for the common or "Hellenic," form. Yet Eustathius does not say, nor is it the fact, that even Plato or Thucydides *invariably* used the specially Attic form. He merely says, and it is the fact, that these forms are found in their writings. It is implied that there are Attic writers in whom these forms are

not to be found. Indeed Eustathius would not have required the evidence of Heracleides and Panaetius had the practice been universal. The passage of Eustathius is, therefore, a further witness that *-ειν* was used by Attic writers.

Photius; 'Εωράκη¹ τὸ πρῶτον πρόσωπον ὡς ἐπεπόνθη¹, καὶ ἐπεποιήκη¹, καὶ ἤδη¹ τὸ ἤδειν. Πλάτων τοῖς τοιοῦτοις χρῆται σχηματισμοῖς. The observations just made on the language of Eustathius are equally applicable here. The particular statement that Plato uses these idioms is proof positive that they were not invariably used by all Attic writers.

It is needless to go through the other grammarians. They do not carry the case further. They all affirm the existence of the termination *-η*, and its use, as a special Attic idiom, by one or two Attic writers: but there is not a syllable in any of them to suggest that it was invariably used by all Attic writers, or to justify Cobet's deduction "*ubique igitur illae formae restituendae sunt.*" Cobet's blunder is merely one of the many errors which have sprung from the unfounded idea that Attic writers did not use the words which the Atticists style "Hellenic." There has been no more fruitful source of corruption than this.

The conclusion to be drawn from the grammarians, as well as from the MSS., is that Aristophanes regularly employed the termination *-ειν*, and only resorted to *-η* when the special circumstances of the verse required him to do so.

I advise younger scholars never to adopt a conclusion of the new criticism without carefully examining the foundation on which it is supposed to rest. They will often be considerably startled at the result.

¹ In all four places the MS. has *-ειν*. Porson corrected it to *-η*, no doubt rightly.

APPENDIX

OF VARIOUS READINGS

The Comedy of the Birds is preserved in the following MSS.

- R. The Ravenna MS.
- V. The first Venetian (No. 474, St. Mark's Library, Venice).
- M. The first Milanese (No. L 39, St. Ambrose Library, Milan).
- P. The first Parisian (No. 2712, National Library, Paris).
- U. The Vaticano-Urbinas (No. 141, Urbino).
- P¹. The second Parisian (No. 2715).
- P². The third Parisian (No. 2717).
- V². The third Venetian (No. 475).
- M². The third Milanese (No. L 41).
- F. The first Florentine (No. 31, 15, Laurentian Library).
- F¹. The second Florentine (No. 31, 16).
- l. The Leyden (from line 1492 to the end) collated by Dobree.
Havn. (Havniensis, 1980).

Of the last mentioned MS. I know nothing except that it is cited by Dr. Blaydes for the Birds, and for no other Play. He did not collate it himself, nor does he tell us from whose collation he cites it.

Unfortunately Velsen's admirable collations do not extend to the present Comedy. I possess the recently published facsimiles of R and V, and am alone responsible for the presentation of their readings in this Appendix. But I should have felt far more confidence in Velsen's interpretation than I feel in my own.

In addition to the MSS. enumerated above, two small fragments of

the Comedy came to light during the last century. They are "the Arsinoe fragment" and the "Florentine palimpsest."

The "Arsinoe fragment," which contains lines 1057-1085 and 1101-1127, was found in Medinet-el-Faïoum, which represents an ancient Arsinoe. It is now in the Paris Louvre, and an interesting account of the parchment itself and of the points of difference between its readings and those of the known MSS. is given by M. Henri Weil in the sixth volume of the *Revue de Philologie*. He accounts it to be 500 years older than the Ravenna MS.

The "Florentine palimpsest" was discovered about twenty years ago in the Laurentian Library at Florence by Bruno Keil written beneath an oration of Aristides on which he was then engaged. He has transcribed it in full in the twenty-sixth volume of *Hermes*. It contains lines 1393-1453, and is supposed to belong to the end of the tenth, or the beginning of the eleventh, century. For my introduction to this fragment I am indebted to the kindness of Mr. R. T. Elliott.

The editions of the Play in my possession, the readings of which are intended to be given in this Appendix, are as follows :—

- (1) Aldus. Venice, 1498.
- (2) Junta. Florence, 1515.
- (3) Fracini. Florence, 1525 (sometimes called the second Junta).
- (4) Gormont. Paris, 1528.
- (5) Zanetti. Venice, 1538.
- (6) Farreus. Venice, 1542 (hardly more than a reprint of Zanetti).
- (7) Grynaeus. Frankfort, 1544.
- (8) Gelenius. Basle, 1547 (sometimes called Froben).
- (9) Rapheleng. Leyden, 1600 (sometimes called Plantin).
- (10) Portus. Geneva, 1607.
- (11) Scaliger. Leyden, 1624 (called Scaliger's because containing a few notes of his).
- (12) Faber. Amsterdam, 1670 (hardly more than a reprint of Scaliger's, with the addition of Le Fevre's *Ecclesiastus*).

- (13) Kuster. Amsterdam, 1710.
- (14) Bergler. Leyden, 1760 (posthumous. The text is Burmann's).
- (15) Brunck. London, 1823 (originally published at Strasburg, 1783).
- (16) Invernizzi. Leipsic, 1794-1823. (The notes to the Birds are by Beck).
- (17) Bekker. London, 1829.
- (18) Bothe's first edition. Leipsic, 1829.
- (19) Cookesley's Birds. London, 1834. (Text from an earlier edition of Dindorf.)
- (20) Dindorf. Oxford, 1835.
- (21) Blaydes's Birds, first edition. Oxford, 1840.
- (22) Felton. 1841 (originally published in America. I have it only in Kerchever Arnold's School Classics, London, 1852. Dindorf's text).
- (23) Weise. Leipsic, 1842.
- (24) Bothe's second edition. Leipsic, 1845.
- (25) Bergk. Leipsic, 1857. (Reprinted, 1888.)
- (26) Meineke. Leipsic, 1860.
- (27) Holden. London, 1868.
- (28) Green's Birds. London, 1875.
- (29) Kock's Birds. Berlin, 1876.
- (30) Blaydes's second edition. Halle, 1882.
- (31) Merry's Birds. Oxford, 1889.
- (32) Hall and Geldart. Oxford, 1900.
- (33) Van Leeuwen. Leyden, 1902.

The Birds is by far the longest of the extant comedies of Aristophanes, and an exhaustive collection of all the various readings would expand far too largely the bulk of this volume. Here therefore, as in the Frogs, I have only selected such variants as seemed of some possible interest. However, in all the selected instances I have endeavoured to supply a complete account of the changes in the text of the printed editions;

that is, of the editions comprised in the foregoing list ; the word *vulgo* in these Appendices being intended to comprise all editions in my possession not otherwise accounted for. And in this connexion it seems desirable to mention that in my copy of Gormont the eight pages containing lines 1150–1377 are accidentally omitted: the eight pages containing lines 822–1000, which had already appeared in their proper place, being repeated in their stead. So far therefore as relates to lines 1150–1377 the readings of Gormont are unrepresented in this Appendix.

5 and 7. *πειθόμενον* MSS. vulgo. Bentley would read *πιθόμενον* in each case, which I presume Blaydes intended to do, though he has *πειθόμενον* in 5 and *πιθόμενον* in 7.

9. *οὐδ' ὅπου* Dawes, Brunck, Bekker, Dindorf, recentiores, except Bothe and Bergk. *οὐδέ ποί* R. V. V³. M. M². P. vulgo, and so Bergk. *οὐδέ ποῦ* P². *οὐδέ πη* P¹. *οὐδ' ὅποι* Bothe.

11. *οὐδ' ἂν μὰ Δία γ' ἐντεῦθεν* Ἐξηκαστίδης MSS. vulgo. But Porson doubted whether the particle γ' could follow immediately after μὰ Δία (see the Appendix to Thesm. 225), and proposed to read *οὐδέ μὰ Δί' ἐντεῦθέν γ' ἂν*. Reisig's *οὐδ' ἂν μὰ Δί' ἐντεῦθέν γ' ἂν* is better, and is adopted by Blaydes. Fritzsche (at Thesm. ubi supra) manufactured *ἐντεῦθεν*, which is read by Meineke, Holden, Kock, and Van Leeuwen. It seems impossible to exchange the reading of all the MSS. for any of these conjectures.

16. *ἐκ τῶν ὀρνέων* MSS. vulgo. See the commentary. Not knowing what to make of these words Köchly suggested either *ἐξ ἀνδρός ποτε* or *ἀνθρωπός ποτ' ὦν*, the latter suggestion being introduced into the text by Blaydes.

Arthur Palmer in the Quarterly Review of October, 1884, proposed *ἐκ τοῦ Τηρέως*. Meineke and Van Leeuwen omit the line.

17. *Θαρραλείδου* R. V. M. M². P². vulgo. R. indeed doubles the λ, but possibly only because the copyist wanted to make the first λ clearer. *Θαρραλείδου* P. *Θαρραλείδου* P¹. Lobeck suggested *Θαρραλείδου*, and this is approved by Meineke, and adopted by Holden, Kock, Blaydes, Merry, and Van Leeuwen.

19. *ἦστην* (ἀντὶ τοῦ ἦδεσαν) Etymol. Magn. (s.v. *ἦσμεν*) Porson, Invernizzi, Bothe, Blaydes, Weise, Bergk, Kock, Merry, Hall and Geldart, and Van Leeuwen. *ἦστην* V. V². P. P². M. M². vulgo. *ἦστιν* R. *ἴστην* Grynæus, a reading recognized by the Scholiast. *ἴστων* P¹. Brunck.

23. *ἡ δ' αὖ κορώνη*. This seems to me the best way of giving the required sense, and reconciling the two streams of variants *ἦδ' ἡ κορώνη* and *οὐδ' ἡ κορώνη*. Except that R. has *ἦδ' ἡ*, this line is given in the text as it is found in R. R.'s reading is followed by Invernizzi. Bergk, changing *τί λέγει* into *τι λέγει*, annexes the first part of the suc-

ceeding verse οὐ ταῦτ' ἀκρώσει to this speech, and makes Peisthetaerus reply μᾶλλὰ νῦν τε καὶ τότε. Dindorf has ἡ δ' ἢ κορώνη. On the other hand οὐδ' commences the line in V. and several other MSS., and so vulgo. Cobet and Meineke introduce another and wholly unauthorized commencement. τί δ' ; ἡ κορώνη Meineke, Green, Kock, and Merry. τί δ' ἡ κορώνη (omitting the later τι) Cobet, Holden, Van Leeuwen. τί δ' ἡ κορώνη ; τῆς οδοῦ τί λέγει πέρι ; Blaydes.

32. ὦν οὐκ ἀστὸς MSS. vulgo. οὐκ ὦν ἀστὸς Cobet, Meineke, Holden, Green, Kock, Merry, Van Leeuwen ; a very prosaic alteration. The words οὐκ ἀστὸς are to be taken together, as a substitute for ξένος. Arthur Palmer in the Quarterly Review for October, 1884, proposed ὦν ἐπακτὸς.

35. ἀνεπτόμεσθ' . . . ἀμφοῖν ποδοῖν MSS. vulgo. ἀνεπτόμεθ' . . . ἀμφοῖν τοῖν ποδοῖν Bergk, recentiores, except Green and Hall and Geldart.

40. ᾄδουσ' V. and (I think) R. Bentley, Dindorf, Bergk, recentiores. One cannot however be positive as to R. and V., since in both MSS. the two half-lines from ᾄδουσ' to ᾄδουσι are omitted in the text, and replaced in the margin, so that in the text the line runs ἐπὶ τῶν κραδῶν ᾄδουσι (or ᾄδουσ') πάντα τὸν βίον. ᾄδουσιν P. P¹., all editions (except Dindorf's) before Bergk.

45. ὅποι R. V. V². P. M. M². vulgo. Here, as in 9 supra, Dawes would read ὅπου ; but here the notion of going to a place is involved, and his proposal is adopted only by Brunck, Bekker, Dindorf, Weise, Meineke, Green, Blaydes, and Van Leeuwen. See Elmsley at Heracleidae 46. ὅπη P¹. F¹.

47. δεομένων R. V. P. P¹. M. M². vulgo. δεομένων U. Kuster (in notes), Bergler, Dindorf, Weise, Bergk. δεομένου Scaliger (in notes) and Blaydes in his first, and Bothe in his second, edition. δεομένων δεομένων F¹.

48. εἶδε R. V. V². P¹. Dawes, Brunck, Bekker, recentiores. εἶδε P., all editions before Brunck, and Invernizzi afterwards.—ἡ πέπτατο R. V. Fracini, Gelenius, Portus to Kuster inclusive, Bekker, Dindorf to Bergk inclusive, and Green. ἡ πέπταται P. P¹. (but the latter has an o written over the α), all other editions before Brunck. ἡ πέπτετο Brunck and all subsequent editions except as aforesaid. Tyrwhitt proposed ἡ πέπτατο *aut* *advolatit*, a suggestion which was approved by Elmsley, but has met with no further acceptance. As regards the spelling 'πέπτατο or 'πέπτετο, the verb, as might be expected, repeatedly occurs in the present Play, and in almost every case the MSS. and all the editions before Brunck wrote 'πέπτατο, and Brunck changed it into 'πέπτετο, as the "more Attic" form, in obedience to a rule supposed to be laid down by Moeris and other Atticists. But this is a mere mistake. There is no such rule. When Moeris says πέτομαι ἐν τῇ δ, καὶ πέτεται, Ἀττικῶς. πέταμαι ἐν τῇ α, καὶ πέταται, Ἑλληνικῶς, he does not mean that the Attics, who were the chief Hellenic writers, did not use what he calls "the Hellenic" (or "the common") form. He means that nobody but the Attics used what he calls the Attic form. This is shown in every page of Moeris. I will merely cite a dozen examples from the letter A. I might cite fifty from that letter alone, but I confine

myself to these twelve because in all of them Aristophanes himself employs the "Hellenic" form: and in none of them, for metrical reasons, can one form be exchanged for the other.

(I). *ἀνίστω*, 'Αττικῶς (*ἴστω* Eccl. 737). *ἀνίστασο*, 'Ελληνικῶς (Wasps 286, 998, Lys. 929, Thesm. 236, 643).

(II). *αἰίνων*, 'Αττικῶς (Frogs 146). *αἰνῶσαν*, 'Ελληνικῶς (Clouds 275).

(III). *αἰμίνω*, 'Αττικῶς (Knights 1263, Lys. 650). *αἰμίνονα*, 'Ελληνικῶς (Knights 617, Wasps 1047).

(IV). *ἀκαρῇ*, 'Αττικῶς (Clouds 496, &c.). *μικρόν*, 'Ελληνικῶς (Peace 490, &c.).

(V). *ἀτεχνῶς*, 'Αττικόν (Birds 605, &c.). *ἀπλῶς*, κοινόν (Wasps 587, &c.).

(VI). *ἀμυγδάλας*, 'Αττικῶς, (Fragm. ap. Ath. II. chap. 40, p. 53 A.). *κάρυα*, 'Ελληνικῶς (Wasps 58, Plutus 1056).

(VII). *αὐτοβοεῖ*, 'Αττικῶς. *παραχρηῖμα*, 'Ελληνικῶς (Wasps 1048).

(VIII). This is a very interesting example. Moeris cites from Birds 1309 τὰς ἀρρίχους καὶ τοὺς κοφίνους, and goes on to explain that κοφίνος, unlike ἀρρίχος, is κοινόν.

(IX). *ἀσπάλθοι*, 'Αττικῶς (Fragm. ap. Phryn. Bek. x. 9). *ἄκανθαι*, 'Ελληνικῶς (Frogs 657).

(X). *ἄγχειν*, 'Αττικῶς (Birds 1348, 1352, &c.). *πνίγειν*, 'Ελληνικῶς (Clouds 1036, 1389).

(XI). *ἀνεμαῖον*, 'Αττικῶς. *ὑπνέμιον*, 'Ελληνικῶς (Birds 695).

(XII). *ἀμᾶν*, 'Αττικῶς (Knights 392). *θερίσειν*, 'Ελληνικῶς (Birds 1697).

Even these few examples are sufficient to show that "Attic" means "exclusively Attic," and that Attic writers used the "Hellenic" forms as freely as they used the "Attic." The pedantic notion which

has prevailed of late, that Hellenic forms such as *πέταμαι*, *ῥδεν*, and the like are to be excluded from Attic writers is based on an entire misapprehension. In every one of the foregoing examples we find Aristophanes using the "Hellenic" as distinguished from the strictly "Attic" form; while some of the latter—*αὐτοβοεῖ*, *ἀνεμαῖον*—are nowhere found in his writings. See the Fourth Additional Note *supra*, and Porson on Medea 1.

58. *παιδὸς σ' ἐχρῆν* (from a conjecture of Beck) Dindorf, Blaydes in his first, and Bothe in his second, edition, Bergk, recentiores. *παιδὸς ἐχρῆν* R. V. F. *παιδὸς γ' ἐχρῆν* Aldus vulgo. Elmsley at Medea 1334, and Ach. 36 proposed *παῖ παῖ σ' ἐχρῆν*.

59. *τοὶ* V. P. Bekker, recentiores, except as hereinafter mentioned. *ῖτι* P¹. F¹. Brunck, Invernizzi, Weise, Blaydes, Hall and Geldart. *τί* P², all editions before Brunck. Kuster proposed *τί σύ*. The line is omitted in R., doubtless because the following line also commences with *ἐποποιῖ*.

60. ΤΡΟΧΙΑΟΣ. Mr. Richards, observing that the bird was not recognized, and that in 79 the word *τροχίλος* is merely a joke on the twice-repeated *τρέχω* (which is quite true), objects to the name *τροχίλος* being given to the speaker. Classical Review, xv. 387. But the name appears in the *Dramatis Personae* of R. V., and there seems no reason why the joke of Euelpides, though admittedly a mere joke, should not hit the mark. Mr. Richards's view is adopted by Van Leeuwen, and by Paul Mazon "Essai sur la composition des Comédies d'Aristophane," 97 note.

63. οὕτω 'στὶ δεινὸν . . . λέγειν R. V. M., all editions before Brunck, and Invernizzi afterwards. οὕτως τι δεινὸν . . . λέγειν P. Bekker, recentiores, except Weise and Van Leeuwen. οὗτος, τί δεινὸν . . . λέγειν Brunck and (changing οὐδέ into ἢ τι) Weise. οὕτω τι δεινὸν οὐδέναιτίς λέγειν Van Leeuwen, from a conjecture of Herwerden, which appears to mean *To think that you should say such dreadful things to two persons who have done you no wrong!*

73. ἔχῃ R. V. V². P. vulgo. ἔχοι P¹. Brunck, Invernizzi, Bothe, Blaydes, Van Leeuwen.

75. οὐτός γ' ἄτ'. R. Fracini, Gelenius, Portus, Scaliger, Faber, Bergler (in notes), Invernizzi, recentiores. οὗτος γάρ V. P. P², all editions, save as aforesaid, before Kuster. οὗτος γάρ ἄτ' U. P¹. Kuster, Burmann (text to Bergler's notes), Brunck.

76. τότε (not τοτὲ) R. V., all editions before Kuster. Kuster introduced τοτὲ, which has been followed by subsequent editors except as hereinafter mentioned. See Appendix to Frogs 290. ὅτε Meineke, Holden, Green, Kock, and Merry.

84. εἶνεκ' MSS., all editions before Brunck, and Bekker, Bergk, Kock, Blaydes, and Merry afterwards. οὐνεκ' Brunck, recentiores, except as aforesaid.

87. θηρίων R. P². M. Bekker, Bothe, and Blaydes. θηρίον V. V². P. P¹. M¹. vulgo.

89. καταπεσών; MSS. vulgo. Bergk proposed καταχεσών; an absurd conjecture, which it was surprising to find described by Fritzsche (at Thesm. 569, 570) as "perbona Bergkii mei conjectura"; but on further consideration he says, in

his "Corrigenda," "Inepta Bergkii" (no longer even "Bergkii mei") "conjectura καταχεσών silentio praetereunda erat."

90. ἀπέπτατο R. V. V². P¹, all editions before Brunck, and Bekker, Dindorf, Weise, Bothe, Bergk, and Green afterwards. ἀνέπτατο P. ἀπέπτατο Brunck, and subsequent editors not mentioned above. Bothe had ἀνέπτατο in his first edition, but changed to ἀπέπτατο in his second. Blaydes performs the contrary evolution. See on 48 supra.

92. ὕλην MSS. vulgo. Bentley suggested πύλην, and probably ὕλην is selected in this place (instead of λόχμην) as a play on πύλην.

93. τὸ θηρίον R. V. U. Meineke, Holden, Kock, and Hall and Geldart. θηρίον (without the article) P. P¹. V². vulgo.

97. ἦν MSS., all editions before Dindorf, and Weise, Bergk, and Hall and Geldart afterwards. Choeroboscus (Bekker's Anecdota, p. 1379) cites this passage for the use of ἦ in the sense of ἐπὶ ἤρχον, and ἦ is introduced into the text of Dindorf and subsequent editors except as aforesaid.—ξίνοι MSS. vulgo. ξένος Meineke, Holden, Kock, Blaydes, Van Leeuwen.

100. Σοφοκλῆς R. P², all printed editions. Σοφοκλῆς V. V². P. P¹. F. F¹.

106. πτερορρνυί τε καθύς R. V. V². P¹. vulgo, though some old editions unite the two words πτερορρνυίτε. πτερορρνυίται P. πτερορρνυί κἄτ' αὐθις Dobree, Meineke, Holden, Green, Kock. πτερορρνυόμεν καθύς is suggested by Cōbet and Meineke, and read by Blaydes and Van Leeuwen.

108. ποδαπὸ τὸ γένος; MSS. vulgo. The tribrach before the anapaest is unusual, and Dobree proposed ποδαπὸ

γένος; Elmsley in a note on Oed. Col. 13 observed that δ' was often omitted in MSS., and in an addendum to that note proposed to read ποδαπὸ τὸ γένος δ'; here; comparing Peace 185 ποδαπὸς τὸ γένος δ' εἰ; where however there is a reason for the δὲ which does not exist here. Elmsley's suggestion is adopted by Dindorf, Meineke, Holden, Green, and Kock. Cobet suggested ποδαπὸ δ'; EY. *δοεπερ*, and Van Leeuwen omits the *αι* after *δοεν*. It seems to me that the metrical irregularity is excused by the interposition of a new speaker between the tribrach and the anapaest.

109. μάλλα or in full μὴ ἀλλὰ F. vulgo. μάλα R. V. P. Gelenius. οὐκ ἀλλὰ P¹. οὐ μάλα P². Bothe. μὰ Δία Brunck, Invernizzi.

112. ἤλθετον MSS. vulgo. Elmsley's ἤλθέτην (at Ach. 733, Medea 1041) has been adopted only by Weise, Meineke, Holden, and Green.

118. καὶ γῆν ἐπέτου καὶ Elmsley (at Oed. Tyr. 17), Dindorf, Green, and Merry. καὶ γῆν ἐπέτου καὶ τὴν MSS. editions except Brunck before Dindorf and Weise afterwards. But some preposition was required to govern γῆν, and Kuster proposed κατὰ γῆν ἐπέτου καὶ τὴν, which is adopted by Brunck and Bothe. Beck proposed ἐπέπτου, which was approved by Porson (at Medea 1) and is accepted by Bergk and subsequent editors except as aforesaid. But the form suggested by Elmsley is lighter and more suited to Comedy.

120. *ικέται* MSS. vulgo, except that a few old editions—Zanetti, Farreus, Raphaeleng—write it *οικέται*. Elmsley (Mus. Crit. ii. 294) proposed *ικέτα*, which is adopted by Meineke and Blaydes.

122. ἐγκατακλιῆναι R. Dindorf, Blaydes, Bergk, recentiores. ἐγκατακλιθῆναι V. P. P¹. vulgo.—μαλθακὴν R. vulgo. μαλακὴν V. P.

126. τὸν Σκελλίου MSS. vulgo. The name is found in an inscription in the form Σκελίου (Corp. Ins. Graec. i. 422) and Kirchhoff proposed to read γὰρ τὸν Σκελίου here, which is done by Hall and Geldart and Van Leeuwen.

127. οἰκοῖρ' ἄν MSS. vulgo. Tyrwhitt proposed οἰκοῖτον which Blaydes reads. Elmsley in his note on Tyrwhitt says "Imo, ni fallor, οἰκοίτην. Vide ad Med. 1041." And this is read by Meineke and Holden.

128. τοιάδε R. V. P. vulgo. Brunck. And this is read by all subsequent editors except Meineke and Hall and Geldart, under the mistaken idea that it is the reading of R. Cobet proposed μοι ταδι, a tasteless proposal, with ταδι recurring immediately below, but it is adopted by Meineke.

133. ποιήσης R. V. V². M. M². P¹. vulgo. ποιήσεις P. Brunck, Invernizzi, Bothe, Weise, Blaydes. But this is plainly wrong. This is an independent sentence, not depending, as Elmsley (at Medea 804) supposed, upon *ὅπως*.

134. τότε γ' ἔλθης MSS. vulgo. τότε ἔλθης Gelenius, Portus to Invernizzi inclusive, Weise, Kock, Blaydes, Van Leeuwen. ποτ' ἔλθης Suidas (s. vv. μή μοί ποτ' ἔλθης), and so Meineke and Holden, a very tame alteration.

146. ἡμῖν παρὰ τὴν θάλατταν V. V². P¹. vulgo. ἡμῖν γε παρὰ τὴν θάλατταν R. P. ἡμῖν γε παρὰ θάλατταν Bekker, Dindorf, Blaydes, Bothe, Bergk, recentiores, except Hall and Geldart. The γε is attractive, but it seems impossible to omit τὴν which is found in every MS.

150. *ἐλθόνθ'*; EY. *ὅτι* P¹. V². and all printed editions, except Van Leeuwen, though one or two of the early editions have *ἐλθόντ'*; by mistake. *ἐλθόντε*; EY. *ὅτι* R. V. P. F.—*ὅς' οὐκ ἰδὼν* Bothe, Blaydes, Weise, Green to Hall and Geldart inclusive. *ὅς οὐκ ἰδὼν* MSS. (though I am not quite certain about V.) vulgo. *ὅτι οὐκ ἰδὼν* Meineke, but in his Vind. Aristoph. he prefers *ὅς' οὐκ ἰδὼν*. Bergk conjectured *ἄρος οὐκ ἰδὼν*. Van Leeuwen rewrites the verse, *ἐλθόντες*; EY. *ὅτι* *κοὐκ ἰδὼν νῆ τοὺς θεοὺς*. Blaydes shows his ingenuity by suggesting nine or ten substitutes for the last three words, none of which he adopts himself or recommends to others.

160. *μήκων* R. V. V². P². vulgo. *μήκων* U. P¹. Kuster, Bergler.

163. *ἢ γένοιτ' ἂν* Dobree, Meineke, Holden, Kock, Merry. And so (without the iota subscript) all editions before Portus. *ἢ γένοιτ' ἂν* MSS., Portus, recentiores, except as aforesaid.—*πίθοισθε* Dawes (at Clouds 87), Brunck, recentiores. *πειθοισθε* Fracini, Gelenius, Portus, Scaliger, Faber. *πείθεσθε* V. V². P. P¹. U., all other editions before Brunck. *πείθεσθαι* R.

164. *πιθώμεσθ'* P. Aldus, Kuster, Bergler, Brunck, recentiores, except that Brunck, and one or two more, read *πιθώμεθ'* after Dawes, ubi supra, though I do not think that Dawes meant to alter *πιθώμεσθ'*. *πιθώμεσθ'* R. and all editions before Kuster except as herein mentioned. *πιθώμεσθ'* P¹. Junta, Grynaeus. *πειθοίμεσθ'* V.—*πίθησθε* Dawes, Brunck, recentiores. *πίθοισθε* P. P¹., all editions before Brunck except Gormont. *πείθοισθε* R. V. *πείθεσθε* Gormont.

168. *τίς ἔστιν οὗτος* Dobree, Meineke,

Holden, Green. *τίς ἄρ' οὗτος* R. V. V². P. P². F. Junta, Gormont, Invernizzi, Bekker, Blaydes, Bergk, Kock, Merry. Probably some copyist had in his mind the line from the Tyro cited in the commentary on line 275. *τίς οὗτος ἄρ' οὗτος* P¹. Havn. Aldus vulgo. *τίς οὗτος ἔστιν* Hermann, Van Leeuwen.

172. *τί ἂν οὖν ποιούμεν* MSS. vulgo. *τί ἂν οὖν ποιῶμεν* Aldus, Fracini, Zanetti, Farreus, Gelenius to Bergler. *τί οὖν ποιῶμεν* Cobet, Meineke, Holden, Kock, Van Leeuwen.

177. *ἀπολαύσομαι τί γ'* P. P¹. Havn. Kuster (in notes), Bergler, Brunck, Bothe, Weise, Blaydes, Hall and Geldart, and Van Leeuwen; and *ἀπολαύσομαι τί γ'* (interrogative but without a note of interrogation) all editions before Bergler except as herein mentioned. *ἀπολαύσομαι γ'* V. Gelenius, Portus, Kuster. *ἀπολαύσομαι δ'* R. Fracini. *ἀπολαύσομαι τί δ'* Invernizzi, Bekker. *ἀπολαύσομαι τι δ'* Dindorf, Bergk to Kock, and Merry.

180. *ὥσπερ εἰ λέγοις* (as infra 282) Blaydes (in a note to his first edition), Meineke, recentiores, except Merry and Hall and Geldart. *ὥσπερ εἴποι τις* R. V., all editions, except Brunck, before Meineke, and Merry afterwards; but that seems hardly Greek. *ὥς τις εἰ λέγοι* Brunck. Dobree, who in his note on this passage merely condemns the present reading, afterwards in his Miscellanea (Adv. ii. 260) offers two suggestions for its improvement: (1) *ὥσπερ εἴ γ' εἴποις* (sed qu. he adds, an oportuerit *ὥσπερ γ' εἰ* ut Ran 1158), and (2) *ὥσπερ ἂν εἴποι τις*. The latter alternative is adopted by Hall and Geldart.

182. *διὰ τοῦτου* Bergk, recentiores, except Green. *διὰ τοῦτο* R. V. In the

Aldine text the metre is restored by the addition of γε, and so all editions before Bergk, and Green afterwards. διὰ τοῦτου should be followed, and διὰ τοῦτο γε preceded, by a comma. The mistake probably arose from the fact that in all these four lines 181-4, either τοῦτο or τοῦτου is found in the middle of the line.

190. θύσωσιν MSS. vulgo. Meineke proposed θύωσιν, which is read by Holden, Blaydes, and Merry.

191. ὑμῖν P. P¹. vulgo. ἡμῖν R. V.

202. ἐμβάς MSS. vulgo, both here and infra 266. In both places Meineke alters it to ἰσβάς, and is followed by Holden, Blaydes, and Van Leeuwen. The only excuse for this alteration is the occurrence in 208 infra of ἰσβαίνε, which is really no excuse at all.

204. καλοῦμεν R. V. V². P. P¹. vulgo. καλοῖμ' ἂν U. (and R. has γρ. καλοῖμι ἂν) Fracini, Gelenius, Kuster, Bergler. But Bentley observed "Recte καλοῦμεν pro καλέσομεν, sequitur enim οἱ δὲ νῦν." καλοῦμεν ἂν Portus, and the editions which go by the name of Scaliger and Faber.

210. λῦσον R. U. Bekker, recentiores, except Weise. Bentley had previously pointed out that Suidas, s.v., had preserved this reading. χῦσον V. and all editions before Bekker, and Weise afterwards.

212. Ἴτυν ἐλελιζομένη διεροῖς MSS. vulgo. Meineke placing a colon after Ἴτυν reads ἐλελιζομένης δ' ἱεροῖς, and this is followed by all subsequent editors except Green. It may be that Aristophanes was so barren of ideas, as to write ἱερῶν ὕμνων in line 210, and ἱεροῖς μέλεσιν in precisely the same sense three lines

afterwards; and it may be even possible (though I doubt it) that he could write such a sentence as οὐς θρηναῖς Ἴτυν. Had he done so, we must have admitted that Aristophanes, like other poets, *aliquando dormitat*. But there is no need to thrust such stuff upon him without an atom of authority or probability.

215. σμίλακος R. P. P¹. P². Fracini and all subsequent editors before Dindorf, and Weise, Bergk, Meineke, Kock, and Van Leeuwen afterwards. μίλακος V. Aldus, Junta, Dindorf, and (save as aforesaid) recentiores. The reason for this change is that Eustathius on Odyssey xvii. 315 observes (speaking of the σμίλαξ) ἄλλη αὐτῇ οὔσα παρὰ τὴν δίχα τοῦ σίγματος παρὰ τῷ Κωμικῷ μίλακα. If this means that Aristophanes did not call the woodbine σμίλαξ, (which appears doubtful), it seems to have been a mistake of the learned Archbishop, or perhaps a mistake in his copy of Aristophanes.

After 222. αὐλεῖ R. V. Invernizzi, recentiores, except Bothe, Weise, and Meineke. αὐλεῖ τις all editions before Invernizzi, and Bothe and Weise afterwards. And see the similar παραπιγραφῆαι after Frogs 311 and 1263. It seems incredible that Meineke should have omitted this stage-direction, so eliminating the nightingale's song altogether, and making the admiration with which it is received apply to the song of the Hoopoe. I do not suppose that he realized this result, for he never seems able to penetrate into the ideas of Aristophanes. He well deserves the gratitude of all students of the Greek drama for his invaluable collection of the Fragments of the Greek comic

poets, but possibly the editing of fragments, which are mostly corrupted, and have to be treated roughly, and licked into shape, may not be the best preparation for editing a living and well-preserved play, which has been continuously enjoyed by successive generations for upwards of 2,300 years. Anyhow, no other edition exhibits such perverse ingenuity as Meineke's.

227. *ἔπο- κ.τ.λ.* This is the prolonged note of the Hoopoe, *ἔποι* or *ἔποποι*. It seems therefore impossible that, as in the MSS. and most of the editions, it should have *-ποι* in the middle, and then commence afresh with *ποπο-* which would not be the note of the Hoopoe at all. The line is written as I have given it by Dindorf, Blaydes, and Bergk to Merry inclusive. These bird-notes are given in the MSS. and editions with many slight variations, which it does not seem necessary to catalogue here.

230. *δοοι* R. V. V². P. F. Invernizzi, recentiores, except Weise. *δοα* P¹. (but with *-οι* written over it) and all editions before Invernizzi, and Weise afterwards. The case in 244 *infra* between *οῖ* and *δοα* is precisely similar.—*ἀγοοίκων* R. V. V². Invernizzi, recentiores, except Weise. *ἀγρῶν* P¹. (but corrected into *ἀγοοίκων*) and all editions before Invernizzi, and Weise afterwards.—*γύας* V. V². Kuster, recentiores. *γυίας* R. F. F¹. P. editions before Kuster.

241. *αὐδάν* R. P. vulgo. *δοιδάν* V. V². F. Dindorf, Bergk to Kock inclusive, and Merry. But I think that they were misled by the statement, universally but erroneously made, that *δοιδάν* is the reading of R. *ῶδιον* Blaydes.

245. *κάπτεθ'* R. V. Bentley, Portus, recentiores. *κάμπτεθ'* all editions before Portus.

247. *περυγοποίκιλος τ'* Wieseler, Hall and Geldart. *τε περοποίκιλος* P¹. vulgo. *περοποίκιλος* (without *τε*) R. V. *πτέρων ποίκιλος τ'* Meineke, Holden, Kock, Blaydes, Merry, and Van Leeuwen; but the last named alters the line altogether.

256. *καιῶν ἔργων τ'* R. V. V². vulgo. *καιῶν τ' ἔργων* P. P¹. P². Brunck, Bothe, Dindorf, Holden, and Hall and Geldart.

261-8. *τορο . . . λάλιξ*. These three lines are continued to the Hoopoe by R. and vulgo. And this is indubitably right, for if the sound of an approaching army of birds had been heard on the stage, it would have been impossible for Peis-thetaerus to suggest that the Hoopoe had whooped to no purpose. Nevertheless V. P. P¹. give them to the Chorus, P¹. however saying "the Chorus or the owl." Brunck, knowing no better MS. than P., followed it here, and transferred the three lines to the Chorus; and his mistake is followed by Bekker, Weise, Blaydes, Hall and Geldart, and Van Leeuwen. P¹'s suggestion of the owl is of course due to the circumstance that the middle line *κυκαβαῦ* represents the hooting of the owl; but the owl has nothing to do with the first and third lines.

266. *ἐπῶξε* V. P. P¹. all editions before Blaydes's first, and Green and Van Leeuwen afterwards. *ἐπῶξε* R. V². Dindorf (in notes), Blaydes, Weise, recentiores, except as aforesaid. The Scholiast says *ἐπῶξεν ἐστὶ τὸ ἐπὶ τοῖς φῶϊς καθεζόμενα τὰ ὄρνεα κράζειν*, and nobody seems to have observed the connexion

between *ἐπώζειν* and *ἔποψ*, as to which see the Commentary.

268. *ἀλλ' οὖν οὔτοι* Bergk, Meineke, Holden, Kock, Merry, Van Leeuwen. *ἀλλ' οὔτοι* MSS. all editions before Brunck. *ἀλλά γ' οὔτοι* Brunck, Invernizzi, Bekker, Bothe, and Weise. *ἀλλὰ χούτοι* Dindorf, Green. *ἄλλος οὔτοι* Porson, Blaydes. *ἀλλ' εἰς οὔτοι* Hall and Geldart.

270. *οὔτος αὐτός* MSS. vulgo. For *αὐτός* Dobree proposed *αὐτὸς*, and Dindorf, it is said, *αὐτὸν*. The latter is read by Blaydes.

278. *εἰκότως . . αὐτῷ γ' ἐστι*. All editions before Meineke, but the MSS., omit the *γ'* and read *αὐτῷ 'στι*. Köchly proposed to read *εἰκότως γε . . αὐτῷ 'στι*, and this is adopted by Meineke and all subsequent editors. But doubtless Marco Musuro derived the Aldine reading from the MSS. he employed; and it would not have been so easy to overlook the *γε* had it followed *εἰκότως*.

276. *ὀριβάτης* Brunck, and subsequent editors before Meineke, and Green and Van Leeuwen afterwards. *ὀρειβάτης* MSS. editions before Brunck, and Hall and Geldart afterwards. Bentley suggested *ὀροβάτης*, referring to such words as *ὀροτύπος* and *ὀροφωτῶν*, and a glance at the Lexicon will show that this is a very common form of compounds of *ὄρος*. Porson (at Hec. 204) objected to *ὀριβάτης*, and proposed to place a stop after *ἄροπος*, and substitute *ἀρ'* for *ὄρος*, which I confess I do not understand. Both Dindorf and Fritzsche (at Thesm. 326) think Porson's objection unfounded, the former referring to *οὐριβάται* in Eur. Phaethon, Fragm. v. 27. It seems to me a matter of indifference whether *ὀριβά-*

της or *ὀροβάτης* is read. Köchly suggested *ἀβροβάτης* which is adopted by Meineke and (save as aforesaid) subsequent editors.

278. *ἐσέπτατο* R. V. F. Bekker, Dindorf, Bothe, and (with *εἰσ-* for *ἐσ-*) Bergk and Green. *ἐπέπτατο* P¹. Havn. all editions before Brunck, and Weise afterwards. *ἐπέπτετο* Brunck. *ἐσέπτετο* Invernizzi and (with *εἰσ-* for *ἐσ-*) Meineke, recentiores, except Green. See the note on 48 supra.

281. *οὔτοι μὲν ἐστι* Blaydes, Hall and Geldart, and Van Leeuwen. *οὔτος μὲν ἐστι* R. V. V². P. P¹. F. *οὗτός ἐστι μὲν* P². editions before Brunck. The reading of the better MSS. left a syllable short, which P². (the work of a writer fond of making conjectural emendations) endeavoured to supply by transposing *μὲν* and *ἐστι*; but he overlooked the fact that the second syllable of *Φιλοκλέους* is short. Brunck supplied the missing syllable by prefixing *ἀλλά* to this speech, but instead of writing *ἀλλ' οὔτος μὲν ἐστιν* he wrote *ἀλλ' ἐστιν μὲν οὔτος*. Invernizzi put the words in their right order, and was followed by every Commentator before Blaydes. No doubt *οὔτοι* is right; the present dialogue overflows with the forms *οὔτοι* and *ἐκεινοσί*.

285. *ὑπὸ τῶν συκοφαντῶν* vulgo. The MSS. omit the *τῶν*, which doubtless Marco Musuro supplied out of the MSS. from which he compiled the Aldine Text. Köchly proposed to substitute *τε* for *τῶν*, and this is done by Meineke to Blaydes inclusive, and by Hall and Geldart. At the commencement of this line R. has *ἄτερ* for *ἄτε*.

287. *ἔτερος αὖ τις*. The MSS. have *ὡς ἔτερος αὖ τις* V. P. P¹. (or *αὐτίς* R.).

All editions before Brunck have *ὡς ἔτερος αὐτίς*, save that Zanetti, Farreus, Rapheleng, Kuster, and Bergler read *αὐτίς* for *αὐτίς*. Bentley and Tyrwhitt both proposed to omit the *ὡς*, and from Bothe and Dindorf downward the reading has been fixed as in my text, with the customary exception of Weise. Brunck, however, preferred to omit the *τίς*, and read *ὡς ἔτερος αὐ*, and so Invernizzi, Bekker, and Weise.

290. *πῶς ἄρ' Blaydes. πῶς ἄν MSS. vulgo.*

291. *λόφωσις ἢ τῶν ὀρνέων Bentley, Tyrwhitt, Brunck, recentiores. λόφωσις ἢ 'πὶ τῶν ὀρνέων P². all editions, except Fracini and Gelenius, before Portus. λόφωσις ἐστ' ἢ 'πὶ τῶν ὀρνέων R. V. P. P¹. Fracini, Gelenius, Portus, and subsequent editors before Brunck. Kuster, however, proposed ἀλλὰ τίς ποθ' ἢ λόφωσις ἐστὶν ἐπὶ τῶν ὀρνέων; and the same conjecture is repeated, with several others, by Blaydes.*

292. *ἢ 'πὶ τὸν διάυλον. The first word is so accented in V. V². P. P¹., and in all the editions before Bergler which give the accent. R., and several editions, give no accent. The form ἦ was introduced by Burmann in Bergler's edition, and has since prevailed; only Meineke and Holden reverting to ἦ.*

293. *ἐπὶ λόφων οἰκοῦσιν V. U. vulgo, except that V. has οἰκοῦσ', and several of the early editions have λόφον for λόφων. ἐπὶ τῶν λόφων οἰκοῦσ' R., and (with οἰκοῦσιν) Fracini, Gelenius, Portus, and the editions which go by the name of Scaliger and Faber. Herwerden proposed τοὺς λόφους ἔχουσιν, which Van Leeuwen adopts. No doubt it is surprising that no allusion should be made to the well-*

known circumstance that crests were invented and first worn by the Carians; but it is difficult to believe that such simple words as *τοὺς λόφους ἔχουσιν* could have been corrupted into the existing text, and the words *ἀσφαλείας οὐνεκα* certainly refer to the mountain crests. Nor is it sufficient to say with Van Leeuwen that these words are introduced "praeter expectationem. Nam ut hoc possit subungi, τῷ τοὺς λόφους ἔχειν tribuendus est sensus *colles tenendi, occupandi*." On the whole, therefore, it seems necessary to retain the ordinary reading.

298. *ἐκείνη δὲ γ' Leutsch, Bergk, recentiores, except Green. And, having regard to the χαῖτη three lines below, this seems right. ἐκείνοσι δὲ γ' V. vulgo. For δὲ γ' R. has γε νή Δ' which is obviously borrowed from the preceding line. For this reason, amongst others, I cannot in the preceding line adopt the suggestion made by Elmsley (at Ach. 108) to read ἐκείνοσι δὲ for ἐκείνοσι γε, though it has been adopted by several recent editors.*

299. *κερύλος U. and (apparently) F. Brunck, recentiores, except Bergk. κηρύλος R. V. V². P¹. all editions before Brunck, and Bergk. κηρύλος P. Euphronius is quoted by the Scholiast as saying that κηρύλος was the Attic name of the bird. Eustathius, on Iliad i. 274 (but the annotation is out of place, coming between those on 404 and 407), refers to this passage, in relation to the change of letters; but it is difficult to say whether he means that Aristophanes wrote κηρύλος, or that he wrote κηρύλος with a jest on κέρως. I cannot help thinking that the latter is what Aris-*

tophanes really did, though I have followed the reading of recent editors.

308. *οἶμοι* R. V. vulgo. *οἶμαι* Dobree, Meineke, and Kock. But *οἶμαι* would be very tame in the mouth of Euelpides.

310. *-ποποῦ*. The change of the reiterated *-πο-* before *ποῦ*, to the reiterated *-τι-* before *τίνα*, makes it clear that in each case the reiterated syllable is intended as the commencement of the word which follows; the birds either stuttering in their eagerness, or (which is more probable) indulging in a musical shake, after the manner of the Euripidean *εἰσιεἰσιελίσσειν* in *Frogs* 1314, 1348. This was first seen by Bothe and Dindorf, whose arrangement, as in the text, is followed by all subsequent editors, except Weise and Hall and Geldart. But some early copyist, mindful of the *-ποποποι* of *supra* 227 (which is quite a different matter) and perhaps also of the Homeric and Tragic *πόποι*, thought that these *-ποποπο-* should have a similar termination, and accordingly converted the final *-πο-* into *ποῖ*, so severing entirely their connexion with *ποῦ*. And this is found in the MSS. and in all the editions before Bothe's first, and in Weise, and Hall and Geldart afterwards. I have followed R. and V. in repeating the *πο* ten times, and the *τι* eight times. The ten iterations of *πο* in R. and V. of course include the *πο* converted into *ποῖ*.

314. *-τι τίνα* R. V. V². Invernizzi, recentiores, except Weise. But here again most of the MSS. have an interpolation between the *τι* and the *τίνα*, and a very extraordinary one—*τιτιμπερὸν τίνα*. And so all the editions before Invernizzi, and Weise afterwards. In

the MSS., and many of the editions, the reiterated *τι* bears the same accent as the first syllable of *τίνα*, but I have followed Dindorf in omitting this. It seems absurd to put an accent on a stutter or a shake, and in this respect the MSS. have of course no authority.

318. *λεπτῷ λογιστῇ* R. V. P. P². vulgo. *λεπτολογιστῇ* P¹. Gelenius, Portus to Kuster inclusive. *λεπτηλογιστῇ* Bothe. *λεπτοσοφιστῇ* U. *λεπτῷ σοφιστῇ* (a hesitating suggestion of Dawes), Meineke, Holden, Blaydes, Van Leeuwen.—*ἀφίχθον* R. Brunck, recentiores. *ἀφίχονθ* V. P¹. editions before Brunck. *ἀφίχθαι* P.

319. *ποῦ; πᾶ;* R. V. Meineke, Holden, Kock, Hall and Geldart, Van Leeuwen. *ποῦ; πᾶ;* (without the iota subscript) vulgo.

324. *ἐραστῇ* P¹. V². all printed editions. *ἐραστῆς* R. V. P. F.

326. *πον* (or *ποῦ*) *παρ' ἡμῖν*; ΕΠ. *εἰ παρ' ὑμῖν*. R. Tyrwhitt, Bekker, recentiores, except that Van Leeuwen reads *ποῦ; παρ' ἡμῖν*; splitting up the speech into two questions. *ποῦ; ΕΠ. παρ' ἡμῖν· εἰ παρ' ὑμῖν*. V. V². P. P¹. M. M². all editions before Bekker, except that Gelenius reads *ἡμῖν* and Brunck and Invernizzi *ὑμῖν* in both places.

333-5. *ἐς δὲ δόλον . . . ἐτράφη*. It is plain from the antistrophe that of these three lines, the first two should consist of four pæons each, and the third of a pæon and a cretic, or their respective equivalents. The first line readily lends itself to this formation, but requires the second line to commence with a vowel, *οὐχ ὄσιον* for example. But the second and third lines are hopelessly involved, and cannot be restored to their original metre. Van Leeuwen attempts to re-

write the three lines, and his readings are therefore omitted from the following list. *εἰσεκάλεσεν* Seidler. *ἐξεκάλεσεν* Bothe. *ἐκάλεσεν* P. P¹. all editions before Bekker, and Weise afterwards. *ἐκάλεσε* R. V. Bekker, Dindorf, recentiores, except as aforesaid.—*παρίβαλεν* P¹. all editions before Dindorf, and Weise afterwards. *παρίβαλε* R. V. P. Dindorf, recentiores, except as aforesaid.

336. *ἀλλὰ πρὸς τοῦτον μὲν* Porson (at Eur. Hec. 204), Bothe, Dindorf, recentiores, except Weise and Bergk. *πρὸς μὲν οὖν τὸν ὄρνιν* MSS. and all editions (except Bruck) before Bekker, and Weise afterwards. *ἔστι πρὸς μὲν οὖν τὸν ὄρνιν* Bruck. *ἀλλὰ πρὸς μὲν οὖν τὸν ὄρνιν* Bergk. Suidas, s. νν. ὕστερος λόγος, quotes the line as *ἀλλὰ μὲν πρὸς τοὺτους ὕστερος λόγος*, whence Porson derived the present reading.

337. *δοῦναι τὴν δίκην* MSS. vulgo. Dobree thinking *τὴν δίκην* not Greek, proposed *νῦν δίκην*, which Meineke reads, whilst Bothe reads *δὴ δοῦναι δίκην*, and Bergk proposed *νῦν δοῦναι δίκην*. However Dobree seems to have changed his mind afterwards, referring to Xen. Hellenica, ii. 3. 29, iii. 3. 11 (where for *διττῆς δίκης* Brodaeus, Wolf, Schneider, and others read *δὴ τῆς δίκης*), iii. 4. 25, vi. 2. 34; Oed. Tyr. 552; Heracleidae 1025; which abundantly justify the use of the article here.

338. *ἀπωλόμεσθ'* Bentley, Bruck, recentiores. *ἀπολούμεσθ'* P. P¹. V². all editions before Bruck. *ἀπολούμεσθ'* R. V.

342. *κάρτα' . . . 'κκοπήs*. The whole of this line is given to Peisthetaerus by R., and by Bekker and all subsequent editors. But V. V². P. P¹. give *πῶs*; to Euelpides, and make the remainder of

the line the answer of Peisthetaerus to this question. And so all the editors before Bekker. It is obvious that this destroys all the humour of the passage; and Tyrwhitt's proposal to restore *πῶs* to Peisthetaerus is found to be sanctioned by R., and is now universally accepted.

346. *περίβαλε* Reisig, Dindorf, Blaydes, Meineke, recentiores, except Hall and Geldart. *ἐπίβαλε* MSS. vulgo.

357. *μένοντε* MSS. Bentley, Portus, recentiores. *μέν τε* all editions before Portus.

360. *πρὸ σκευῶν* Bentley, Seager, Dindorf, Blaydes, Bergk, recentiores. *πρὸς αὐτόν* MSS. vulgo, save that one or two editors write it *πρὸς αὐτόν*.

361. *πρόσθεν* MSS. vulgo, though Dindorf, Blaydes, and Bergk by mistake write it *προσδοῦ*, see Appendix to Frogs 483. Haupt suggested *προσδοῦ*, as if at this critical moment the adventurers would have had either the time or the means for tying the saucers on their faces, or as if they would have wished to fight blindfold, with a bandage over their eyes. Yet this reading, which should have been peremptorily rejected, even had it been supported by all the weight of the MSS., has been allowed to supersede the genuine text by Meineke and all subsequent editors except Green and Blaydes. Beck protested beforehand against any proposal to change *πρόσθεν* into *πρόθεν*; but forty years afterwards Badham (on Iph. Taur. 1187) asserted "in Arist. Av. 361 omnino legendum *πρόθεν*." And so Van Leeuwen reads.

368. *ἐγγενέs* R. V. P. P¹. P². and, I believe, all the other MSS. And so all editions before Dindorf, and Weise,

Bergk, and Kock afterwards. But Bentley and Brunck had suggested the contracted form *ξυγγενῇ*, and this is introduced into the text by Dindorf and most subsequent editors. However, as Brunck observed, "nulla causa est cur *ξυγγενεί* mutetur;" both the full and the contracted forms were in common use with Attic writers; and Aristophanes may well have written *ξυγγενεί* here, and *περικαλλῇ* in Thesm. 282. The two short syllables are far more suited to the language of the bird than the one long syllable; see on 403 infra.

371. *εἰ δὲ* MSS. vulgo. "Forte *εἰ γε*" Bentley. Dobree also suggested *εἰ γε* but afterwards preferred *οἶδε*. And *οἶδε* is introduced into the text by Meineke and Blaydes. But this is the last thing the Hoopoe would have said. He cannot but admit that they are hostile by nature (*Even if they are foes by nature, yet in their intention they are friends*), but he would not lay it down as a substantive proposition of his own.

372. *ὑμᾶς* R. V. V². vulgo. *ἡμᾶς* P. P¹. F. F¹. Blaydes.

373. *οἷδ'* Porson, Brunck, recentiores, except Weise. *οἷ γ'* MSS. editions before Brunck, and Weise.

377. *τοῦθ'* R. V. U. Bentley, Kuster, recentiores. *οὐδέν* P¹. P². (but P¹. has *τοῦθ'* superscriptum) all editions before Kuster. *τοῦθ'* P.—*εὐθὺς* R. Invernizzi, recentiores. *αὐτὸς* V. V². P. P¹. all editions before Invernizzi. *αὐτό σ'* Bentley.

382. *μάθοι . . . τις . . . σοφόν*. MSS. vulgo. Indeed, the only editor who has altered the text is Van Leeuwen, who adopts a suggestion of Dobree, *μάθοις . . . τι*

. . . *σοφόν*. But many have objected to the line, and offered emendations which it is unnecessary to recapitulate. *σοφόν* can hardly stand alone, nor does Dobree's other suggestion *σοφὰ* seem an improvement. It appears to me that the word required is *σοφός*, whether with *τις* or *τι*, so that the Chorus are admitting the truth of the Hoopoe's maxim, that *οἱ σοφοὶ μαθάνουσι πολλὰ ἀπ' ἐχθρῶν*. In fact, I find myself in unexpected agreement with Hamaker, who would place a stop at the end of the preceding line, and read here *χρήσιμον μάθοι γὰρ ἂν τι κἀπὸ τῶν ἐχθρῶν σοφός*, though the words *μάθοι* and *γὰρ ἂν* might perhaps be transposed. For *χρήσιμον* is the thing to be learnt, supra 372; and *οἱ σοφοὶ* the persons to learn it.

385. *ἐνηντιώμεθα* Bentley, Porson, Bothe (first edition), Dindorf, recentiores, except Weise and Blaydes. *ἐναντιώμεθα* R. V. Gelenius, Portus, and all subsequent editions before Bothe's first, and Weise afterwards. *ἐναντιώμεθα* all editions before Gelenius, and Rapheleng and Blaydes afterwards.

386. *ἡμιν* (or *ἡμιν*) Bentley, Brunck, Invernizzi, Bekker, Dindorf, Weise, Bergk. *ἡμίν* MSS. editions before Brunck, and Bothe afterwards. *ἡ πρὶν* Porson, Holden, Green, Blaydes, Merry. *νῆ Δί* Meineke, which does not seem to suit the occasion, but is adopted by Kock and Hall and Geldart. Van Leeuwen omits *ἡμιν*, and *τῷ τε τρυβλίῳ* and *τὸν ὀβελίσκον*. This line is one line only in the MSS. and is so written by Brunck and all subsequent editors except Van Leeuwen, but all editors before Brunck give it as two lines. The use of *ἡμιν* by Attic writers

is established by Eustathius on Iliad xvii. 415, who gives instances both from Tragedy and from Comedy.

387. τῷ τε τρυβλίῳ V. Dawes, Brunck, recentiores. τῷ τε τρυβλίῳ R. τῷ γε τρυβλίῳ all editions, except Fracini, before Brunck, and Invernizzi and Van Leeuwen afterwards. τῷ τε τρυβλίῳ Fracini, Portus, and subsequent editions before Brunck.

390. παρ' αὐτὴν τὴν χύτραν ἄκραν Dawes (p. 191), Brunck, Bekker, recentiores, except Van Leeuwen. παρὰ τὴν χύτραν ἄκραν αὐτὴν R. V. V². P¹. M². all editions before Brunck, and Invernizzi and Van Leeuwen afterwards. παρ' αὐτὴν τὴν χύτραν ἄκραν αὐτὴν P. For αὐτὴν ὁρῶντες (as the text then stood) Bentley suggested αὐτὴν ὁρῶντες, comparing Iliad xix. 15 αὐτὴν εἰσιδέειν. Herwerden (V. A.) proposes παρ' αὐτὴν | τὴν χύτραν "Ἄρη βλέποντας | ἐγγύς. (Herwerden's "Vindiciae Aristophaneae" is published as these sheets are passing through the press. As regards the Birds at all events, it is a disappointing book; and the judgements which he is perpetually passing on his previous suggestions—"Pessime errabam," "Turpiter errabam," and the like—however creditable to his own candour, do not tend to increase our confidence in Dutch methods of criticism.)

394. κατορυχσόμεσθα. The MSS. and all the editions before Brunck had κατορυχθσόμεσθα (or -μεθα). Then both Bentley and Dawes suggested κατορυγησόμεσθα, which was adopted by Brunck and all subsequent editions before Bergk. Then Elmsley in a review of Hermann's Supplices of Euripides, Classical Journal, viii. 439, noticing that Brunck had adopted κατορυγησόμεσθα,

observes "The analogy of τοιχωρύχος, διώρυχες, and other cognate words, seems to require us to read κατορυχσόμεσθα. We have not observed either form in any other passage." Accordingly Bergk and all subsequent editors (except Hall and Geldart, who revert to κατορυχθσόμεσθα) adopt κατορυχσόμεσθα.

395. ὁ Κεραμευκὸς R. vulgo. οὐ Κεραμευκὸς V. V².

396. δημοσίᾳ V. M. Portus, and subsequent editions to, and including, Bergler; and Meineke, Holden, Green, Kock, and Hall and Geldart. δημοσίᾳ R., which must be meant for δημοσίᾳ. δημόσια P. P¹. V². M². all editions before Portus; and Brunck, and subsequent editions except as mentioned above, and except Van Leeuwen who for δημοσίᾳ substitutes εὐπρεπῶς. It is a mistake to suppose that a trochaic dimeter cannot commence with a dactyl. See Frogs 266, Thesm. 437, 461. And see the passage from Hephaestion quoted on 1078 infra.

405. τινὶ τ' ἐπίνοια. See the Commentary. ἐπὶ τίνα τ' ἐπίνοιαν R. V., and apparently all the MSS., and (except as hereinafter mentioned) all the editions. Brunck reads καὶ τιν' ἔχοντες γ' ἐπίνοιαν, but nobody has followed him. Bergk brackets, and Meineke and Holden omit, ἐπὶ. Blaydes reads ποίαντ' ἐπίνοιαν ἔχουσιν. And Van Leeuwen ποίαν τ' ἐπίνοιαν ἔχοντες. These are the only changes actually made in the text, but others have been suggested. ἐπὶ τίνα τ' ἡλθόν γ' ἐπίνοιαν Beck. ποίαν τιν' ἔχοντ' ἐπίνοιαν Reisig. καὶ πόθεν ἤκουσ' | ἐνεκὴν τε τίνος διαβολῆς Blaydes. τὴν τ' ἐπίνοιαν τιν' ἔχοντες Hall and Geldart. But all these are attempts to rewrite, rather than to correct, the line. I had at first thought

of τῷ τ' ἐπινοίῃ, for of course the contracted form of τῖνι or τινι is, like the longer form, of all genders and is frequently coupled with a feminine noun. *τέφ' δυνάμει*; (*quanam tandem vi?*), Hdt. iv. 155; *μῆ γέ τφ τέχνη*, Thesm. 430; *σὺν τύχῃ δέ τφ*, Aesch. Septem 467; *ἐν τύχῃ γέ τφ*, Soph. Oed. Tyr. 80. But the resolution of the long syllable into two short ones is more in keeping with the character of the Birds, who delight in short syllables.

409. *ξείνω* MSS. vulgo. *ξείνω* Dindorf, Weise, Bergk, recentiores, except Hall and Geldart. "It is wonderful," says one of them, "that every MS., without a single exception, should read *ξείνω*." So wonderful, indeed, that he might have concluded this line to be a quotation, as no doubt it is.

410. *τύχῃ δέ ποίᾳ* MSS. vulgo. I have retained the language and arrangement of the MSS., though no doubt there is much to be said for Reischig's view which Kock adopts. Reischig would read here *τύχῃ δέ ποίᾳ*, and, two lines below, annex *ἔρως* to the present speech. This divides the six cretic lines into two speeches of equal length, giving the strophe to the Chorus, and the anti-strophe to the Hoopoe; and making each speech commence with a monosyllabic base, *τύχῃ* and *βί-ου*. Still it seems rather awkward to make the Hoopoe's speech depend altogether on the nominative with which the speech of the Chorus concludes: and on the whole, it seems safer to abide by the ordinary arrangement.

411. *ἔρως* MSS. Invernizzi, recentiores. *ἔρως* all editions before Invernizzi.

413. *διαίτης τε, καὶ σοῦ* MSS. vulgo.

διαίτης τε σοῦ, καὶ Reiske, Holden, Kock, Blaydes, Merry. *διαίτης τε καὶ τοῦ* Van Leeuwen, who also changes *βίου* into *νίας*. Bothe omits *τε* and *καὶ*, so upsetting the metre.

415. *λέγει δέ δῃ*. This reading, ascribed to Dindorf, is adopted by Blaydes and Van Leeuwen. *λέγουσι δέ δῃ* V. V². P. P¹. M. M². all editions before Bergk. *λέγουσι δέ* R. *λέγουσι δῃ* Hermann, Bergk, recentiores, except as aforesaid. In the preceding lines the adventurers are spoken of in the dual, but henceforth throughout this little dialogue in the singular. The conjunction *δέ* seems required, and the combination *δέ δῃ* is very common. Blaydes refers to 112, 155, *supra*.

420. *τὸν ἐχθρόν* V². all printed editions except Bekker and Van Leeuwen. *τῶν ἐχθρῶν* R. V. P. P¹. M. M². Bekker. *τῷ ἐχθρῶν* Van Leeuwen.

424. *σὰ πάντα, καὶ*. The MSS. have *σὰ γὰρ ταῦτα πάντα καὶ*, which is both unmetrical and unintelligible, the *γὰρ* being manifestly out of place. I have followed Bergk, Kock, and Van Leeuwen in striking out *γὰρ ταῦτα* (though indeed Bergk only brackets the *ταῦτα*), and so bringing this little speech of the Hoopoe into exact conformity with the preceding speech of the Chorus. The Scholiast on 348 informs us that the words *σὰ γὰρ ταῦτα πάντα, καὶ ἐκείσε δεῦρο* occur in the Andromeda of Euripides, a Tragedy acted some years after the Birds; and I make no doubt that some copyist, remembering the similar line in the Andromeda, introduced the words *γὰρ ταῦτα* here, to the destruction of both sense and metre; just as, with the like result, the words *κλύεθ' ὅλα λέγει* have

been introduced into Plutus 601, as it seems to me, by some copyist who had in his mind the language of Knights 813. The reading of Aldus, and most of the editions, is *σὰ ταῦτα γὰρ δὴ πάντα καὶ*, but most recent editors have given variations of the line, which are not worth recording here. The four lines which follow this speech (427-30) consist of a long syllable preceded and followed by three short syllables, which may be described either as a fourth paeon, followed by a tribrach; or as a tribrach followed by a first paeon.

432. *λέγειν λέγειν κέλευέ μοι* R. Invernizzi, recentiores, except Weise. *λέγειν κέλευέ μοι λέγειν* V. V². P. P¹. editions before Invernizzi, and Weise afterwards.

435. *πανοπλίαν μὲν πάλιν* R. V. V². F. Invernizzi, recentiores, except Weise, and except that Blaydes, transposing the words, places *μὲν πάλιν* before *τὴν πανοπλίαν*. *πανοπλίαν πάλιν* P¹. all editions before Brunck, and Weise afterwards. *πανοπλίαν αὐ πάλιν* Brunck.

438. *ἐφ' οἷσπερ τοῖς* MSS. vulgo. The article is unnecessary and unusual; and Reiske suggested *οἷσπερ τοι*, and Dobree *οἷσπερ καὶ*, whilst Blaydes reads *οἷστισιν*; but I quite agree with Van Leeuwen: "*Jungenda sū dē φράσον τοὺς λόγους ἐφ' οἷσπερ τοῖσδε συνέλεξα*. In hujusmodi verborum traiectione omitti solet articulus, qui tamen adest etiam in Pacis versu 676; Soph. Antig. 404, Oed. Col. 907."

444. *τόν—; οὐδαμῶς*. MSS. vulgo. *τόνδ'*; *οὐδαμῶς* Valckenaer, Meineke, Kock, Blaydes; but this destroys the real humour of the passage. The Birds are as delicate as they are inquisitive.

454. *παρορᾶν'* (i. e. *παρορᾶται*) Bentley, Meineke, Holden, Kock, Blaydes, Merry.

παρορᾶς MSS. vulgo; which Hemsterhuys translates *quod mihi procurare possis*, and Brunck *quod mihi inesse vides*. Bergk suggested *περ ὁρᾶς* or *περοορᾶς*. But Bentley's conjecture exactly corresponds to the *παραιρεπομένην* two lines below.

457. *οὐρᾶς* (i. e. *ὁ ὁρᾶς*) Bothe, Meineke, Holden, Kock, Merry, and Hall and Geldart. *ὁρᾶς* MSS. vulgo. It was thought that a spondee, not an iamb, was wanted in this place to make it agree with the antistrophe. This may be doubted, but *λέγ' εἰς κοινὸν* can hardly be a complete sentence. Bentley suggested *ὁ τᾶν*. Bothe proposed *οὐρᾶς* in his first edition, and introduced it into the text of the second; his note cited in the Commentary is in both editions. Bergk reads *ὁ δρᾶς*. Blaydes *ἤρᾶς*, after L. Dindorf. *οὐχέως* Van Leeuwen, who mentions a conjecture of Molhuysen *οὐ ἐρᾶς*. For *ἐξεῖπὼν* Kiehl and Mehler suggest *ἐξευρῶν* which is adopted by Holden, Kock, and Van Leeuwen. But with *τύχοις* *ἄν* the participle should look to the future, and not to the past.

460. *πράγματι τὴν σὴν ἦκει* Dawes (p. 205), Brunck, Bekker, recentiores, except as hereinafter mentioned. *ἦκει τὴν σὴν πράγματι* R. V. P. and the MSS. generally, and Invernizzi. *ἄν ἦκει τὴν σὴν πράγματι* all editions before Brunck and (with *ἦκοις* for *ἦκει*) P¹. P². Bentley suggested *πράγματι γ' ἦκει τὴν σὴν*, and Bergk and Blaydes read *πράγματι ἦκει τὴν σὴν*. Bentley also suggested *ἀλλ' ἐφ' ὅτῃ περ τὴν ἡμετέραν*, meaning I suppose to end the line *ἦκει γνώμην ἀναπείσω*, and so Van Leeuwen reads.

461. *προτεροὶ* Hermann, Meineke, Holden, Kock, Blaydes, Hall and Geldart, and Van Leeuwen. *πρότερον* MSS. vulgo.

462. εἰς μοι MSS. vulgo. Bergk suggests εὖ μοι (which Van Leeuwen reads), and Halbertsma ἡμῖν. If any change were necessary, I should prefer εἶσω.

463. κωλύει οὐδέν Seidler. κωλύει (without either οὐ or οὐδέν) R. οὐ κωλύει the other MSS. and vulgo. But κωλύει requires a subject, and οὐδέν κωλύει was a common form of speech, and ends an iambic senarius in Knights 723 and 972. Bergk first conjectured τίς κωλύει; but afterwards preferred σύ μ' ἐκώλυες. The suggestion that because we find κωλύεις in an anapaestic line Lys. 607, Aristophanes always made the υ long in anapaestics, and short in iambs is a very hasty generalization, and even were it true as a rule, it could not alter the quantity in so familiar a phrase as οὐδέν κωλύει. (Herwerden's conjecture τί με κωλύει (V. A.) seems probable enough). —καταχεῖσθαι U. Kuster, recentiores. Blaydes says that P. also has καταχεῖσθαι, *ni fallitur*. καταχεῖσθε R. V., the MSS. generally, and all editions before Kuster. Bentley suggested κατάκεισθε, *take your seats*, continuing the preparations for a banquet; *quod verum videtur* says Dr. Blaydes, but he does not adopt it, and himself suggests στέφανον περιθέσθαι.

465. τι πάλαι MSS. vulgo. τρίπαλαι Cobet, Meineke, Holden, Kock, Blaydes, Merry.

467. τίνος; ΠΕΙ. ὑμεῖς | πάντων MSS. vulgo. τίνος ἡμεῖς; | ΠΕΙ. πάντων Meineke, Holden, Green, Blaydes.

480. οὐκ ἀποδώσει MSS. vulgo. ὡς ἀποδώσει Bentley, Meineke, Holden, Kock, and Van Leeuwen. ὡς οὐ ταχέως ἀποδώσει Ζεὺς Brunck. This and the three preceding lines have been variously arranged. R. V. give 477, 478 (οἱ κουν

δῆτ' εἰ πρότερον . . . ἡ βασιλεία) to the Hoopoe, 479 to Peisthetaerus, and 480 to the Hoopoe. And so, except that they give 479 to Euelpides, Aldus and all editions before Brunck, who gave 479 and 480 to Euelpides. Then it was found that Bentley had given 477, 478 to Peisthetaerus; and that was adopted by Bothe and subsequent editors.

481. τοῖνυν ἤρχον τῶν ἀνθρώπων V². (according to Blaydes), Bentley, Brunck, recentiores, except as hereinafter mentioned. Bothe inserts γ' after τοῖνυν. τοῖνυν τῶν ἀνθρώπων ἤρχον R. V. P. P¹: all editions before Brunck, and Bekker afterwards. τοῖνυν is placed by Invernizzi after ἀνθρώπων, and by Van Leeuwen after ἤρχον. Blaydes reads τῶν ἀνθρώπων οἱ νῦν ἤρχον.

484. πρῶτον πάντων MSS. vulgo: save that πάντων is accidentally omitted by Portus, and in the edition called Scaliger's. πάντων πρότερος Hirschig, Meineke, Holden. πρότερος πάντων Kock, Van Leeuwen. πρῶτος πάντων Merry (e conj. Bergk). Haupt proposed to change Δαρείον καὶ Μεγαβάζον into Δαρείων καὶ Μεγαβάζων, and this is done by Kock and Van Leeuwen.

488. ἰσχυε Elmsley (at Ach. 207), Dindorf, Meineke, recentiores, except Hall and Geldart. ἰσχυσε MSS. vulgo.

489. νόμον Porson, Bothe, Blaydes, Meineke, Holden, recentiores, except Hall and Geldart. μόνον R. V. vulgo.—δρθριον V. P². vulgo. δρθριον R. P. P¹. has δρθριον but with ρ written above. At the commencement of the line Hamaker changes ὑπὸ into ἀπὸ, and is followed by Meineke, Holden, Kock, and Van Leeuwen.

490. σκυλοδέψαι Bentley, Kuster (in

notes), Brunck, recentiores. *σκυροδέψαι* or *σκυρόδεψοι* MSS. editions before Brunck; but, as the next word shows, the first syllable would be long.

491. *τορνευτολυσσασπιδοπηγοί* R. Suidas (s.v.), Bentley, Porson, Invernizzi, recentiores. *τορνευτασπιδολυσσασπιδοί* V. V². P. P¹. all editions before Invernizzi. "Irascor codici Ravennati," says Porson, "qui toties quidem alias mihi mea prae-ruperit, nunc vero eandem lectionem, quam e Suidā me Comico redditurum putabam, impudenter sibi arrogarit," Praef. Hec. p. 51.

492. *ὑποδησάμενοι* MSS. vulgo. *ἀπο-δύσσοιτες* Kock. Van Leeuwen writes the line *ὑποδησάμενοι δὲ βαδίζουσιν νύκτωρ*, thinking that the words refer to the classes enumerated in the preceding lines, and that *νύκτωρ* means "in the early morning." But the comment of Euelpides shows that both these assumptions are wrong.

495. *κάρτι καθεῦδον* MSS. vulgo. Bentley suggested *κάρτι ἐκάθευδον* which Bothe reads. Meineke would change *κάρτι* into *καί τι*, which is done by Van Leeuwen. Dobree proposed *καὶ προκαθεῦδον*. —*δειπνέειν* R. V. V². P¹. vulgo. *δὲ πίνειν* P. *δὲ πινέειν* Brunck, Invernizzi.

496. *Ἀλιμουστάδε* R. V. P. P¹. vulgo. *Ἀλιμουστάδε* M². Kock, Blaydes, Van Leeuwen. This note refers to the aspirate, not to the accentuation, which varies.—*κάρτι* R. V. V². P. P¹. P². Kuster, recentiores. *κάρτι* all editions before Kuster; while this was the reading Bentley proposed to alter it to *κάρτα*.

499. *τότε* V. and the MSS. generally, and vulgo. *ποτε* R. Blaydes.

500. *γ' οὗτος πρῶτος* vulgo. *οὗτος πρῶτος* (without the γ') R. V. and most

of the MSS. *πρῶτος οὗτος* P. whence Brunck read *πρῶτος γ' οὗτος*, and so Bekker and Bothe.

501. *προκυλιδεῖσθαι* MSS. vulgo. Many recent scholars, notably Dindorf and Cobet (N. L. pp. 637-9), object to the form *κυλιδέω*, insisting that the word should be either *κυλίνδω* or *καλινδέω*, but there seems to be no ground for this restriction. Still less can Cobet's statement, "*προκυλίνδομαι* et *προκαλινδοῦμαι* sic differunt ut hoc *adulantis* sit et *adorantis*, illud *supplicis*," be maintained. That eminent scholar was rather too fond of inventing an imaginary rule, and then altering all the passages which disprove it. And in obedience to this non-existent rule Meineke and subsequent editors, except Green and Hall and Geldart, read *προκαλινδεῖσθαι* here and *ἐκαλινδοῦμαι* in the following line.

505. *τότε γ'* Bentley, Kuster (in notes), Brunck, and all subsequent editors before Bergk, and Merry afterwards. *τότ' R. V. τόθ' P. V²*. all editions before Brunck. *τότ' αὖ P¹*. *τότ' αὖ* Porson, Bergk, recentiores, except Merry. See on 520 *infra*.

511. *ἤδη γὰρ V. V²*. U. P. P¹. Kuster, recentiores. *ἤδη δ' ἐγὼ M²*. *ἤδεις γὰρ M*. all editions before Kuster. *εἴδ' ἐγὼ R. οἶδ' ἐγὼ P²*. See the Fourth Additional Note.

515. *αἰετὸν ὄρνιν ἔστηκεν ἔχων* Tyrwhitt, Brunck, recentiores, except Van Leeuwen. *αἰετὸν ἔστηκεν ὄρνιν ἔχων* R. V. V². P. And so, but with *ἔστηκε'* for *ἔστηκεν*, all editions before Brunck. Van Leeuwen places *ὄρνιν* after *ἔχων*.—*ἐπὶ τῆς κεφαλῆς* MSS. and all editions except Van Leeuwen's. But Bentley conjec-

tured τῆς χειρὸς, Kock τῆς σκυτάλης, Blaydes τοῦ σκήπτρου which Van Leeuwen reads.

516. θεράπων MSS. vulgo. Meineke, in his Vind. Aristoph., proposes to read θεράπωνθ', "ut accipiter Apollinis quasi famulus esse dicatur." As usual, he is confining his attention to the word or line before him, without attempting to enter into the mind of the speaker. These three examples are avowedly given to show the *superiority* of the Birds: Meineke's alteration goes to prove their *inferiority*. The words ὥσπερ θεράπων are contrasted with the βασιλεὺς ὢν of the preceding line. Zeus, being King, has the King of the Birds; Apollo, as his servant, has a smaller bird of the same family.

520. ὄμνυ Bentley, Brunck, Porson, recentiores, except Bekker and Weise who, with the MSS. and all editions before Brunck, have ὄμνυε.—τότ' ἀνθρώπων Tyrwhitt, Porson (at Phoen. 412), Bothe, Dindorf, recentiores. τότε ἀνθρώπων MSS. all editions before Brunck, and Invernizzi afterwards. τότε γ' ἀνθρώπων Bentley. ἀνθρώπων τότε Brunck, Bekker. See on 506 supra. This and the following line were first set right by Tyrwhitt and Porson.

521. ὄμνυσ' R. V. P. U. Tyrwhitt, Porson, Bekker, recentiores. ὄμνυσιν editions before Bekker. ὄμνυσιν γ' P¹. —ἔτι καὶ νυνὶ (Wasps 1037, Frogs 1088), Tyrwhitt, Kuster (in notes), Porson, Bekker, recentiores. ἔτι καὶ νῦν all editions before Bekker. Brunck, transposing the words, reads ἔτι καὶ νῦν ὄμνυσιν.—ἐξαπατᾷ τι MSS. Bentley, Kuster (in notes), Brunck, Porson, recentiores. ἐξαπατᾷ τίς τι all editions before Brunck.

Dr. Blaydes suggests ἐξαπατύλλη or ἐξαπατάσκη.

523. νῦν δ' ἀνδράποδ', ἡλιθίους, Μανᾶς MSS. vulgo, except that V. and V². omit the δ'. In order to make the line correspond with the οὐ γὰρ πολλῶν, infra 611, Hermann proposed to read merely νῦν δ' αὖ Μανᾶς here. This would form a very poor introduction to what follows, but it is adopted by Meineke, Holden, Kock, and Van Leeuwen.

525. κὰν τοῖς ἱεροῖς. These words are in the MSS. and vulgo connected with what follows, but Seidler proposed to connect them with what had preceded, and therefore placed a stop after ἱεροῖς, and inserted δ' in the next line after ὑμῖν. And this is followed by Bothe, Meineke, Holden, Kock, and Van Leeuwen; only Bothe omits the δ'. Dindorf is said to have suggested κὰν τοῖσιν ἀγροῖς, and this is brought into the text by Blaydes.

534. καὶ τρίψαντες R. V. vulgo. κατατρίψαντες Hermann, Meineke, Holden. χάψήσαντες Blaydes. On ἐπικυνώσιν the Scholiast says ἀπὸ τοῦ ἐπιβάλλουσι συντρίψαντες, whence Bentley would read συντρίψαντες here.

535. κατάχυσμ' ἕτερον MSS. vulgo. καταχυσμάτων Kock, Blaydes, Merry, Van Leeuwen.

538. αὐτῶν MSS. vulgo. αὐτῶν Reiske, Kock, Van Leeuwen. Dr. Blaydes says "Ipse olim corrigebam ὀπῶν. Neque displiceret ἄλλως. Sed praestat forsitan ἀτεχνῶς." However he inserts ὀπῶν in the text.

543. ἐπ' ἐμοῦ R. V. P¹. P². M². vulgo. ἐπ' ἐμοὶ P. M. Bothe, Kock, Blaydes, Van Leeuwen. ἐπ' ἐμοῦ means *have lost them* [so that they do not exist] *in my time*.

544. *καί τινα συντυχίαν* Grynæus, Bentley, Meineke, Holden, Kock, Blaydes, Hall and Geldart, and Van Leeuwen. *καὶ συντυχίαν* MSS. all editions, except Grynæus, before Brunck, and Invernizzi afterwards. *καὶ κατὰ συντυχίαν* Porson, Brunck, and (except as aforesaid) recentiores. Earlier in the line Blaydes changes *μοι* into *πou*, and is followed by Van Leeuwen.

547. *τὰ νεόττια* all printed editions except as hereinafter mentioned. *τά τε νεόττια* R. V. P. P¹. Invernizzi, Bekker. *τά τε νοττία* Dindorf, and Meineke to Merry inclusive.—*οικίσω* δὴ Bentley, Porson, Bothe, Weise. *οικήσω* δὴ all printed editions before Invernizzi. "Lege *οικίσω*" Bentley, to which his editor added "ob metrum." "Lege *οικίσω* ob sensum et metrum" Porson. *οικήσω* (without δὴ) MSS. Invernizzi, Bekker, Dindorf, Bergk, Hall and Geldart. *οικερεύσω* Hermann, Meineke, Holden, Green. *οικιῶ* σε Kock, Merry. *οὐκ ὀκνήσω* Blaydes, changing *ἀναθεῖς* γὰρ in the preceding line to *ἀναθεῖν'* ἄρ'. *οὐκ ἀνήσω* Van Leeuwen, retaining *ἀναθεῖς* in the preceding line but also changing γὰρ into ἄρ'.

553. *Κεβριόνη* Brunck, Bekker, Blaydes, Hall and Geldart, and Van Leeuwen. *Κεβριόνη* MSS. vulgo.

554. *κάπειδαν* P¹. F¹. Brunck, Porson, Bothe, Blaydes, and Van Leeuwen. *κάπειρ'* ἄν R. V. V². M. M². and, save as aforesaid, all editions before Dindorf. Dindorf changed ἄν into ἦν and, so altered, the reading has been followed by subsequent editors except those mentioned above.

555. *φῆ* R. V. M. M². Grynæus, Brunck, recentiores. *'φῆ* (=ἀφῆ) all

editions, except Grynæus, before Brunck.

559. *ἐπίωσ'* ἐπιβάλλειν R. V. U. Bentley, Kuster, recentiores. *ἐπίωσι* βάλλειν all editions before Kuster.

564. *ἀρμόζη* V. and the MSS. generally, and vulgo. *ἀρμόζει* R. Zanetti, Farreus, Rapheleng. *ἀρμόττη* (on the "more Attic" theory) was proposed by Lobeck, and is adopted by Meineke and subsequent editors except Merry.

565. *πυρούς* ἄρνει MSS. vulgo. It is very unlikely that Aristophanes wrote *πυρούς* in this and the following line, but which *πυρούς* is wrong, and what should be substituted for it it is impossible to say. Brunck guessed *κριθὰς*, which, having regard to Peace 962-7, is probable enough, and is also adopted by Blaydes and Van Leeuwen. Meineke guessed *γύρους* which is also adopted by Holden and Kock: but even if one *πυρούς* was borrowed from the other, there is no reason to suppose that the word displaced bore any similarity to it.

566. *οὐν* *θύη* MSS. Brunck, recentiores, though by a mistake it is printed *οὐν* in Bekker. *ὐν* *θύη* all editions before Brunck; save that in the edition which is called Bergler's, Burmann (without any authority from Bergler's notes) wrote in this line *τις νῦν* for *τις ὐν*, and in the next *τις ὐν* for *τις βοῦν*, both alterations being contra metrum.

567. *'Ηρακλεί* Brunck, recentiores, except Invernizzi. *'Ηρακλεῖ* MSS. all editions before Brunck, and Invernizzi afterwards.—*θύη* τι Bergk, Blaydes, Hall and Geldart, and Van Leeuwen. *θύη* *τις* MSS. *θύησι* Meineke, Holden, Green, Kock, and Merry. *τις βοῦν* (without *θύη*) Aldus, and all editions except as herein

mentioned. *θύη τις βοῦν* Invernizzi who wrongly describes it as R.'s reading. *θύη τις βοῦν* (but omitting *ἔρνεθι*) Dindorf.—*μελιτούττας* (or *μελιτούτας*) MSS. vulgo. Meineke, not understanding the passage, changes this to *μελιτούντας*, which is followed by all subsequent editors, except Green.

573, 574. *πέταται* MSS. all editions before Brunck. *πέτεται* Brunck, recentiores. See on 48 supra.

575. *ἴριον* MSS. vulgo. Bentley jotted down on the margin of his Gelenius "forte Ἴηρον" thinking no doubt of *Iliad* v. 778: and *Ἴηρον* is introduced into the text by Meineke, Holden, and Hall and Geldart; and (under the form *Ἴηρον*) by Blaydes. But see the Commentary.—*δέ γ'* R. Bentley, Brunck, recentiores, except that Weise has *δ' ἔθ'*. *δέ χ'* V. (but apparently altered from *δέ γ'*) P. P¹. all editions before Brunck.—*εἶναι* MSS. vulgo. Dobree and Bothe suggested *ἰέναι*, and Meineke, Kock, and Blaydes read *βῆναι*. This is because in Homer the line begins *αἰ δὲ βάτην* or *βάν δὲ ποσί*. But the turn of the sentence in Homer is quite different: and here with *βῆναι* we should have had *ικέλως* rather than *ικέλην*. It is plain that the right word here is *εἶναι*.

576. *ἡμῖν* R. V. P. P¹. P². Brunck, recentiores. *ἡμῖν* all editions before Brunck.—*πέμψει* MSS. vulgo. *πέμπει* Tyrwhitt, who gives an entirely new turn to the sentence; "*Jupiter etiam quoties intonuit, nonne vobis mittit ALATUM fulmen? τὸν κεραυνὸν, quasi Deum, addit exemplis Deorum alatorum a Peisthetaero supra enumeratis.*" And this is followed by Bergk, Meineke, Holden, Kock, Blaydes, and Van Leeu-

wen. But on the whole I think that the reading of the MSS., with its implied warning, gives the better sense. Bothe, following the lead of J. H. Voss, transposes this line, placing it after line 569.

577. *ἡμᾶς* MSS. vulgo. Köchly detached the line and a half from *ἦν οὖν* to *ἐν Ὀλύμπῳ* from the speech of Peisthetaerus, and gave them to the Chorus. This necessitated the change of *ἡμᾶς* into *ἡμᾶς*. In both points he is followed by Bergk and subsequent editors except Hall and Geldart.

579. *ἀγρῶν* MSS. vulgo. *ἔργων* Kock, Van Leeuwen. *ἀγορῶν* Lenting.

584. *δ γ' Ἀπόλλων* MSS. vulgo. *Ἀπόλλων* Elmsley (at Ach. 93), Dobree, Bergk, Meineke, Holden, Kock, Blaydes, and Van Leeuwen.—*ἱατρὸς γ'* Brunck, recentiores. *ἱατρός* (without *γ'*) MSS. all editions before Brunck.

586. *σὲ θεὸν, σὲ βίον, σὲ δὲ γῆν*. Much exception has been taken to this line, and many alterations have been suggested, but Van Leeuwen is the only editor who has gone so far as to alter the text, introducing Bergk's *σὲ θεὸν σεμνὸν* and Reiske's *σὲ Τύχην*. Meineke proposed *σὲ θεὸν Φοῖβον*. Reiske for *σὲ δὲ γῆν* suggested besides *σὲ Τύχην* either *σὲ Κόρην* or *σὲ Πέαν*. Velsen *ἦν δ' ἡγῶνται τὰ θεῶν λήρον, σὲ δὲ γῆν*. Blaydes offers ten substitutes, putting down every word he can think of which will satisfy the requirements of the metre, without any particular reason for any. This wholesale method of conjecture does not seem quite fair. Some future scholar may by learning and perseverance work out the right reading of the line, and Dr. Blaydes would at once be down upon him

with his familiar formula *Idem ipse conjeceram*.

589. εἰς R. P¹. Bentley, Bergler, recentiores. εἰς V. P. P². all editions before Bergler. This and the following line are omitted in the text of V. but are given at the foot of the page.

591. κίχλων MSS. and all the editions except Van Leeuwen's. The first syllable of κίχλαι is usually short, and many have proposed to substitute some other bird-name here; Brunck suggesting κιντῶν, Dobree κίγκλων (which Van Leeuwen adopts), and Reisig πιπῶν. But Aristophanes was a better ornithologist than the critics, and was well aware that none of these substituted birds gather in flocks, as thrushes do. Moreover, as was long ago pointed out, the first syllable of κίχλαι is long, not only in these anapaests, but in some anapaestic lines from the Protesilaus of Anaxandrides, preserved by Athenaeus iv. chap. 7, where, amidst a long catalogue of dainties, appear κίχλαι, κορυδοί, κίτται, κύκνοι, πελεκάν, κίγκλοι, γέρανος. There too κίτται and κίγκλοι are in their proper places and cannot be substituted for κίχλαι; while the πιπῶ is selected merely because it is placed among the σκυποφάγα by Aristotle; but the word πιπῶ is as little likely to be confused with the word κίχλη, as the wood-pecker is to gather in flocks.

593. τὰ μὲν ἄλλ'. See the Commentary. Van Leeuwen also avails himself of this emendation, but thinks it necessary to rewrite the earlier part of the line, μαρτυρομένοισι τὰ τ' ἄλλ' αὐτοῖς, which seems no improvement. τὰ μέταλλ' MSS. vulgo.—δέσσουσι MSS. vulgo. Bergk (reading μέταλλα) suggests δειψουσι,

which is adopted by Holden and Blaydes.—τὰ χρηστὰ MSS. vulgo. Reiske, seeing the inapplicability of the words to μέταλλα, conjectured τὰ χρυσᾶ.

595. ὥστ' ἀπολείται τῶν ναυκλήρων R. V. U. Kuster, recentiores. ὥστ' οὐκ ἀπολείται τῶν ναυκλήρων all editions before Kuster. This made the line a syllable too long, and Bentley proposed to omit τῶν: but it is now plain that οὐκ was the interpolated syllable.

599. οἱ πρότεροι V. P. vulgo. οἱ πρότερον R. U. P¹ F. F¹. V². Dindorf, Bothe, Bergk, to Kock inclusive, and Merry. Blaydes refers to Clouds 936.

600. ἴσασι' λέγουσι δέ τοι τάδε R. V. P. P¹. F. F¹. M. M². Brunck, recentiores, except as hereafter mentioned. οἴκασι P². οἶδασι all editions before Brunck. While the text was in this condition, Bentley suggested οἶδε, and Kuster τοῦτο, for οἶτοι. There still remains a difficulty about the caesura "post quartum pedem, quod, ut vere observat Kusterus, in metro anapaestico vitii indicium esse solet. Poetam, licet accuratissimum, sui oblitum non fuisse, leveque non admisisse peccatum nolim affirmare," Brunck. Here, indeed, he adds, it would be easy to write ἴσας· εἴ γε λέγουσιν τάδε, but he does not admit his conjecture into the text. Many other suggestions have been made. Porson (Praef. ad Hec.) proposed ἴσας· ὥστε λέγουσιν τάδε (which Van Leeuwen adopts): Elmsley ἴσας· ᾄδουσι γέ τοι τάδε; Reisig ἴσας· ὑμνοῦσι δέ τοι τάδε; Lenting ἴσας· αὐχοῦσι δέ τοι τάδε; Meineke ἴσας· εἰρουσι δέ τοι τάδε; and others otherwise. I have no sympathy with those who would banish from Aristophanes a well-authenticated phrase,

or collocation of words merely because of its rarity. And in fact nobody has altered the text except Van Leeuwen, save only that Blaydes, in accordance with Elmsley's suggestion, has changed δὲ into γε.

603. δώσομεν ("ut in 592") Bentley, Meineke, Holden, Kock, Blaydes, and Merry. δώσουσ' MSS. vulgo.

604. ὑγίεια μεγάλη MSS. vulgo. Meineke reads ὑγίει' αὐτὴ μεγάλη, which is also adopted by Holden and Van Leeuwen, but Meineke himself repudiates this reading in his Vind. Aristoph. and proposes ὑγίειας μεγάλης which destroys the sense. Cobet conjectured ἦν εὖ πράττωσ', ἀρ' οὐ μεγάλη τοῦτ' ἔσθ' ὑγίεια; All this is because they doubt if the final syllable in ὑγίεια can ever be long. How then, it may be asked, do they account for πλουθυγίαν, εὐδαιμονίαν in lines 731, 2 infra? They get rid of this inconvenient piece of evidence by the simple expedient of omitting εὐδαιμονίαν, a word to which not the slightest suspicion attaches.

607. παιδάρι' ὄντ' Bentley, Kuster, recentiores. παιδάριόν τ' P². all editions before Kuster. παιδάριον ὄντ' U. παιδάρι' ἔτ' ὄντ' R. V. V². παιδάριον P. παιδάριον ὄν P¹.

609. πέντ' ἀνδρῶν γενεὰς Bentley, Porson, Brunck, recentiores. πέντε γενεὰς ἀνδρῶν MSS. all editions before Brunck.

610. αἰβοὶ ὥς MSS. vulgo. βαβαὶ ὥς Brunck, Invernizzi, Bothe, Holden, Kock. Hermann originally proposed to omit the ὥς, and this is done by Blaydes and Hall and Geldart. Meineke, following a suggestion of Beck or Dindorf, puts αἰβοὶ extra metrum, and begins this line with ὥς δὴ, and so Van Leeuwen. But

the -οὶ ὥς are to be read as one syllable, as Hermann subsequently perceived. Bentley's αἰβ' ὥς comes to much the same thing.

611. οὐ γὰρ πολλῶ. In R. V. and all editions before Dindorf (except Bothe's) the words πρῶτον μὲν οὐ (or their equivalent) are brought up into this line; and in every succeeding verse the first anapaestic dipody is brought up to the preceding line, so that the system is composed of fourteen complete anapaestic dimeters, and one paroemiac line. Bothe transposes ἡμᾶς, placing it before οὐχί, and reading οὐ γὰρ πολλῶ; πρῶτα μὲν ἡμᾶς οὐχί νεὸς οἰκοδομεῖν δεῖ as one anapaestic tetrameter catalectic. It was Dindorf who first left ὥς γὰρ πολλῶ; alone, to form an imperfect line, and divided the other lines as in the text. In some respects his division appears to be better, and in others worse, than that of the MSS. This system is probably, but not certainly, intended to correspond with that contained in 523-38 supra: and if so an anapaestic dipody must have been either lost here, or interpolated there: but even so, it is by no means certain in what particular verse the omission should be supplied, or the interpolation struck out. Blaydes, however, gives nine different supplements for the present line.—πρῶτον μὲν γ' Bentley, Meineke, recentiores, except Merry. πρῶτον μὲν R. V. all editions before Brunck, and Bekker afterwards. πρῶτα μὲν P¹. and Bothe as above mentioned. καὶ πρῶτα μὲν Brunck, Invernizzi, Dindorf, Weise, Bergk, Merry.

617. εἰαίης R. V. P. P¹. all editions before Brunck, and Invernizzi after-

wards. *ἐλάας* (as more Attic) Brunck, Bekker, recentiores.

619. *εἰς Ἀμμων* MSS. vulgo. *ὡς Ἀμμων* (as more Attic) Meineke, Holden, Kock.

622. *κριθὰς πυρούς* MSS. vulgo. *κριθὰς, πυρούς τ'* Blaydes, Van Leeuwen.

625. *τι μέρος* MSS. vulgo. *τὸ μέρος* Meineke, Holden, Kock.

631-5. *ἦν . . . χρόνον*. These five lines are divided as in the text in R. V. and all editions except as hereinafter mentioned. Bothe divided them into three lines ending respectively with *λόγους, ἦς, χρόνον*, and this is followed by Blaydes. Next Bergk suggested that the second of these three lines should run *δίκαιος, ἄδολος, ὅσιος ἐπὶ θεοὺς ἴους*. Then Meineke, restoring *ἦς*, changed the initial *ἦν* into *ἐάν*. This makes three iambic senarii, and they are so read by Holden, Kock, Merry, and Van Leeuwen. It seems very improbable that this triumphant song should sink to the metre of ordinary dialogue.

634. *ἦς* Brunck, Porson, Bothe, Dindorf, recentiores, except Bergk. *ἴους* MSS. vulgo.

638. *ἐπὶ σοὶ* MSS. vulgo. *ἐνὶ σοὶ* Hamaker, Meineke, Van Leeuwen.

639. *νυστάζειν ἔτι* MSS. vulgo. Plutarch, in his Life of Nicias, chap. 8, citing these lines, gives these two words, inaccurately, as *νυστάζειν γέ πω*. And Porson, in a note on Phoen. 1638, after noticing that the particle *γε* is frequently, though not invariably, found in the course of a sentence commencing with *καὶ μὴν, οὐ μὴν*, and the like, proposed to read *νυστάζειν γ' ἔτι* here. And that suggestion is adopted by Dindorf, Bergk, and all subsequent editors except Hall and Geldart. But it seems unreasonable to set aside the unanimous evidence of all

the Aristophanic MSS. on the strength of an admittedly inaccurate citation by Plutarch.

641. *πρῶτον δέ τοι* Dindorf (in notes), Weise, Bergk, Holden, Kock, Merry, Van Leeuwen. *πρῶτον δέ τε* MSS. (except F¹.) vulgo. *πρῶτον δέ τι* F¹. *πρῶτον δέ γε* Dobree, Dindorf, Bothe, Meineke, Green, Hall and Geldart. *πρῶτον δ' ἔτι* Reisig. *πρώτιστα δέ* Blaydes.

642. *νεοττιάν γε* MSS. vulgo. *νεοττιάν τε* Dobree, Reiske, Bothe, Meineke, Green, Van Leeuwen. Blaydes, for no particular reason, rewrites the line *ἐς τὴν ἐμὴν νεοττιάν εἰσέλθετον*.

644. ΕΠ. *τῷ δέ τί;* P¹. and all printed editions except as hereinafter mentioned, and except that Zanetti and a few early editions have *τίς* for *τί*. *τῷ δέ τί;* R. with a mark for a new speaker prefixed. *τῷδε δέ τί;* V. V². P. M. M². Dindorf introduced the form *τῷδεδὶ* (see 18 supra) but still gave it to the Hoopoe as an interrogative, and this is followed by Bergk. Meineke, retaining Dindorf's *τῷδεδὶ*, transferred it to Peisthetaerus, and so subsequent editors, except Merry. But this is not quite consistent with the *τοῦνομ'* in the preceding line, for which Herwerden would accordingly write *τῶνόματ'*.

645. *Κριῶθεν* R. V. Bekker, recentiores, except Bothe and Weise. *Κριόθεν* M². V². *Θριῆθεν* (variously accented) P. M. all editions before Bekker, and Bothe and Weise afterwards. The Scholiast says *Κριῶθεν· γράφεται καὶ Θριῆθεν· καὶ ἔστι δῆμος τῆς Οἰνηίδος· ἐὰν δὲ Κριῶθεν, τῆς Ἀντιοχίδος*.

648. *δεῖνα, δεῦρ' ἐπανάκρουσαι* R. V. V². P. P¹. F. F¹. Brunck, recentiores. All the editions before Brunck omitted the

δέρ', brought up φέρ' ἴδω into this line, and compensated the following line by changing νῦν, πῶς into γε νῦν, ὅπως.

652. τὴν ἀλόπεχ'. This is a perfectly unobjectionable line, but Dr. Blaydes, who never seems quite at home with an independent accusative (see the Commentary on 167), rewrites it in six different ways, of which it will be sufficient to give the first, ἐστὶν λεγόμενον ὡς ἀλόπηξ τις μάλα.

658. σὲ καλῶ, σὲ καλῶ R. Invernizzi, recentiores, except Hall and Geldart. σὲ καλῶ, σὲ λέγω V. U. P. P¹. vulgo, but Aldus, Fracini, Gelenius, Portus, and the editions which go by the names of Scaliger and Faber have λέγων.

659. ἀρίστησον εἶ R. U. F. Bentley, Dawes, Kuster, recentiores. ἀρίστησον (without εἶ) P. P¹. all editions before Kuster. V. seems originally to have read ἀρίστησον, and then to have changed the final -ον into εἶ, ἀρίστησεῦ.—Μούσαις R. V². Bekker, Dindorf, recentiores; but most of the MSS., and all the editions before Brunck, read Μούσης. This was altered by Dawes into Μούσης, which is followed by Brunck and Invernizzi. See Dawes, Misc. Crit. pp. 161, 162.

660. παίσωμεν. This is elsewhere, Bentley says, cited as πείσωμεν: an error precisely similar to that which in Eccl. 987 changed the genuine reading Παιτοῖς into πετοῖς (F.), and then emended it into πετοῖς (P¹.) For further examples see Cobet, N. L. p. 333.

663. αὐτοῦ MSS. and every edition except Blaydes. See the Commentary. Meineke, not understanding the real meaning of the word, says "ὁ τῶν expectabam" (why, I cannot imagine), and conjectures ἐκβίβασον αὐτὴν δῆτα

πρὸς θεῶν. But the δῆτα should follow immediately after the verb, see the Commentary on Thesm. 1228. In his Vind. Aristoph. he adds the further conjecture αὐτοῖς. Dr. Blaydes, ignoring a good many conjectures of his own, adopts Halbertsma's proposal to change αὐτοῦ πρὸς θεῶν into ὃ πρὸς τῶν θεῶν; "non enim πρὸς θεῶν dicebant", he adds "sed πρὸς τῶν θεῶν," an astonishing assertion in the face of Peace 9; Eccl. 1095; Plutus 1147. Van Leeuwen would change αὐτοῦ πρὸς θεῶν αὐτὴν into αὐτίκα μάλα πρὸς θεῶν.

671. κὰν φιλήσαι Dobree, John Seager, Bergk, recentiores, except Green. καὶ φιλήσαι MSS. vulgo.

687. ταλαοὶ MSS. vulgo. The word does not occur elsewhere, and Dr. Blaydes is ready with seven substitutes: (1) τάλαντες, (2) δειλοὶ, (3) θητοὶ, (4) τυφλοὶ, (5) ἀλαοὶ, (6) for ἐφήμεριοι ταλαοὶ, ἐφήμεροι ἢ δ' ἀλαοὶ, (7) μέλει. And μέλει is introduced into the text by Van Leeuwen. The Scholiast observes that some divided ταλαοὶ into τ' ἀλαοὶ.

688. πρόσχετε (or πρόσσχετε) Bentley, Bothe, Dindorf, recentiores, except as after mentioned. προσέχετε MSS. all editions before Bothe's first, and Weise, Bergk, and Hall and Geldart afterwards.

692. παρ' ἐμοῦ, Προδίκῳ R. Invernizzi, Bekker, Dindorf, Weise, Meineke, Holden, Green, Koek, and Merry. Προδίκῳ παρ' ἐμοῦ V. V². P. P¹. vulgo.

698. Χάει ἡρόντι Hermann, Meineke, Holden, Blaydes. δὲ Χάει περόντι MSS. vulgo.

701. γίνετ' P¹. V². vulgo. εἰγίνετ' R. V. F. Portus and the editions known as Scaliger's and Le Fevre's. The unwonted absence of the augment appeared

inexplicable, and γίγον' was proposed by Kiehl and Cobet, and introduced into the text by Meineke and Kock. No one seems to have observed that γίγν' is borrowed from Hesiod's Cosmogony which Aristophanes is here adapting. "Ἦτοι μὲν πρότεστα Χάος γίγν' (Theog. 116), τοὺς δὲ μίθ' ὀπλότατος γίγν'το Κρόνος (Id. 127). This is the real reason for the use of the epic form here as it is of the form εἴουσιν, supra 688.

703. ἡμεῖς δ' ὡς MSS. vulgo. ἡμεῖς ὡς δ' Dobree, Meineke, Holden, Kock, Blaydes.

711. τότε ναυκλήρῳ φράζει MSS. vulgo, save that φράζειν appears for φράζει in Zanetti, Farreus, Grynaeus, Rapheleng, and Scaliger. τότε ναυκλήρῳ φράζειν Bothe. τῷ ναυκλήρῳ φράζει Blaydes.

714. πεκτεῖν V. P. Kuster, recentiores, except Blaydes. πέκειν R. P¹. P². F. F¹. all editions before Kuster. Bergk suggested πέκειν, which is introduced into the text by Blaydes, who however adds "his scriptis reponendum suspicor κείρειν."

717. ὄρνεις R. V. V¹. P¹. P². all editions before Brunck and Bergk afterwards. ὄρνις P. Brunck and (save as aforesaid) recentiores. The accusative occurs three times in this Play, here and infra 1250 and 1610. In each case R. V. and the MSS. generally write ὄρνεις. P. was the best MS. to which Brunck had access, and, as it read ὄρνις, Brunck everywhere insisted on that form.

718. πρὸς γάμον ἀνδρός MSS. vulgo. πρὸς γάμον ἀνδρες Brunck. πρὸς γάμον ἄλλος Meineke, Holden, Kock. πρὸς γάμου ἀρθμόν Herwerden. πρὸς γάμον αὐτὸν Van Leeuwen.

719. περὶ μαντείας MSS. vulgo. πέρι μαντεία Dobree.

724. μάντεσι-μούσαις MSS. and all editions (save only that I have added the hyphen) except Van Leeuwen's, who writes μάντεσιν εἰνοῖς, and except that Meineke, in obedience to the egregious Hamaker, omits everything from ἐξετε to πνίγει inclusive, and for κοῖκ (after πνίγει) writes οὐκ. Meineke, however, repents in his Vind. Aristoph., and for μάντεσι μούσαις suggests μάντεσιν οὔσαις. Kock suggests μάντεσιν ὀρθοῖς, and Dr. Blaydes μάντεσιν αἰ, or μάντεσιν ἡμῖν. Dr. Merry commences his note by saying "μάντεσι Μούσαις. 'You will be able to use them as your seers and poets.' So far all is easy." But, alas! the mischief is already done. The two fatal errors—the taking the words μάντεσι μούσαις to comprehend two classes instead of one class only, and the taking χρῆσθαι to signify "to use" instead of "to consult"—have already made their appearance. On this and the following line see the Commentary.

725. ἥρος ἐν ὄραις. So I conjecture for the αἰραῖς ὄραις of the MSS. and all the editions except those of Kock and Van Leeuwen, the former reading αἰραῖς λιπαῖς χειμῶνι, θέρει μετρίῳ πνίγει, "gentle breezes in winter, moderate heat in summer"; whilst the latter adopts Blaydes's suggestion πάσαις ὄραις. Dr. Merry proposes αὐταῖς ὄραις, which he translates "in the very seasons when we want them." I take μετρίῳ πνίγει to be a description of the autumnal season, when the great heat of the summer has passed away, and the temperature has become more moderate.

737. Μοῦσα λοχμαία MSS. vulgo. Bent-

ley suggested *Μοῦσ' ὃ λοχμαία*, the antistrophe, in his time, commencing with *τοῖάνδε*.

738. *τιδ κ.τ.λ.* Both here and in the antistrophe there is everywhere, in the MSS. as well as in the editions, a great variety in these bird-notes. Sometimes the *τιδ* is repeated more, and sometimes less, frequently than in the text. Sometimes the final *τιγξ* is omitted, and sometimes it is spelt *τίξ*. I have not thought it necessary to set out all these variations.

740. *νάπαισι καὶ κορυφαῖς* Fr. Thiersch, Dindorf, Blaydes, Weise, Green, recentiores, except Kock. *νάπαισι κορυφαῖσι* r' R. V. P. P¹. vulgo. *νάπαις κορυφαῖσι* r' P¹. *νάπαισι τε κορυφαῖσιν* r' Brunck, Invernizzi, Meineke, Holden, and Kock. *νάπαισι τε καὶ κορυφαῖς* Bergk. For a similar confusion between *τε* and *καὶ* (also connected, oddly enough, with *νάπαις*) see Appendix to Thesm. 998.

743. *ὥσπερ ἡ μέλιττα* MSS. vulgo. *ὥσπερ μὲλιττα* Reiske, Blaydes, Meineke, Holden, Green, Kock, Merry, and Hall and Geldart; a change which is unnecessary, and contrary to Greek usage. See the references to Greek authors in the Commentary.

753-4. *εἰ μετ' ὀρνίθων . . . ὥς ἡμᾶς ἴτω*. Mr. Richards, in the *Classical Review* for 1901 (xv. 338), takes exception to these two lines as yielding an unsatisfactory sense, viz. "If any one wishes to lead a pleasant life with the birds let him join the birds." And he would alter the first line into something like *εἰ τις ὑμῶν, ὃ θεαταί, βούλεται τὰς ἡμέρας*, leaving the second line untouched: a very neat and simple remedy if any remedy is required. But it seems to me that the common read-

ing admits of an adequate defence. The Chorus here, as in every Comedy, and especially in every Parabasis, are playing a double part. They are both the birds which they represent (*ἡμῖν τοῖσιν ὄρνισιν* just below), and also the *χορευταί* by whom the birds are represented. See the Commentary on 753-68. They do not forget that they are in the orchestra of the Athenian theatre, and that, through their leader, they are addressing a theatrical audience, ὃ θεαταί. They speak of the proclamations which had been made in the theatre before the Play commenced (infra 1072); and say that if a spectator had wings he could fly out during the Tragedies, and presently fly back *ἐφ' ἡμᾶς* (789): that is, not to the birds, but to the Comic Chorus. It seems to me that *ὥς ἡμᾶς* here exactly corresponds to *ἐφ' ἡμᾶς* there. It has been strongly impressed upon us, at the commencement of the Play, that persons may desire to go to the birds, and be unable to find the way. Here then is their opportunity: here is the bird-chorus; let them come to us. It is not a recommendation to the general public to go out into the wilderness to seek for the birds, after the fashion of Peisthetaerus and Euelpides; it is a playful invitation to the spectators to step down from the *ἔκρια*, and join the bird-chorus in the orchestra. I cannot regard the words *ὥς ἡμᾶς ἴτω* as equivalent to the *πρὸς ὀρνίθας ἐλθεῖν* of 411 supra. Mr. Richards's other objection that *διαπλέκειν* elsewhere is used with an accusative—*διαπλέκωντος τὸν βίον* εὖ, Hdt. v. 92; *βίον διαπλέκειν*, Plato, *Laws*, ix. 806 A; *ἀμέραν διαπλέκει*, Alcman, *Fragm.* 16, pagina ii, line 4—is of course perfectly just, but is not, by

itself, sufficient to cast any doubt on the integrity of the present passage. Van Leeuwen adopts Mr. Richards's view, but his proposed alteration *εἰ τις ὑμῶν, & θείηται, διαπλέκων εὖ τὸν βίον | βούλεται ζῆν* κ.τ.λ. is unnecessarily extensive and cumbrous.

755. *ὅσα γὰρ ἐνθάδ' ἐστὶν* R. V. and apparently all the MSS. Bekker, Blaydes, Van Leeuwen. *ὅσα γὰρ ἐστὶν ἐνθάδ'* vulgo. It must surely be by an oversight that the worse reading, supported by no authority, should have been so generally retained.

758. *τοῦτ' ἐκεῖ* R. V. and apparently all the MSS. Invernizzi, recentiores. *τοῦτ' ἐκείνο* all editions before Invernizzi.

759. *μαχεῖ* Reisig, Bergk, recentiores, except Blaydes. *μάχει* V. P. vulgo. *μάχη* R.

763. *φρυγίλος ὄρνις* R. V. U. and apparently all the MSS. Bentley, Kuster (in notes), Bergler (in notes), Brunck, recentiores. *φρεγίλος ὄρνις* all editions before Brunck. — *ἐνθάδ' ἴσται* MSS. vulgo. Dobree, not allowing for the change in the standpoint of the Chorus (see the Commentary on 753–68), proposed to change *ἐνθάδ'* into *οὗτος*, and this unlucky suggestion is introduced into the text by Meineke, Holden, Kock, and Van Leeuwen.

765. *φράτορες* MSS. vulgo. *φράτερες* Dindorf (in notes), Blaydes (ed. 1), Meineke, recentiores.

766. *Πισίου* Dindorf (in notes), Blaydes (ed. 1), Bergk, recentiores. *Πισίου* MSS. vulgo.

769. *τοιάνδε* R. V. P. M. M². V³. Invernizzi, Bothe, Dindorf, recentiores, except Bergk and Van Leeuwen. *τοιάνδε* P¹. Havn. vulgo.

772. *πτεροῖς* V. P. F. Brunck, recentiores,

except Bergk. *πτεροῖσι* R. P¹. Havn. all editions before Brunck, and Bergk afterwards. — *ἱαχον* V. P. V². Brunck, recentiores, except Bothe and Merry. *ἱαχον* R. P¹. Havn. editions before Brunck, and Bothe and Merry.

777. *ποικίλα, φύλα τε*. MSS. Brunck, recentiores, except as hereinafter mentioned and except that I have added the comma. *ποικίλα τε φύλα* all editions before Brunck. Bentley proposed *ποικίλα φύλα τὰ*, which Blaydes accepts; Hermann *φύλα τε ποικίλα*, which is followed by Meineke, Holden, Hall and Geldart, and Van Leeuwen, but seems to destroy the sense. These alterations are made on the erroneous assumption that the line refers to beasts alone. See the Commentary.

778. *αἰθρη* R. V. P. P¹. and all printed editions except as hereinafter mentioned. *αἰθήρ* U. F. (but the latter has *γρ. καὶ αἰθρη*) Meineke, Holden, Green, Blaydes, Van Leeuwen.

787. *τραγυφῶν* MSS. vulgo. Bentley proposed *τρυγφῶν* apparently under the impression, which seems to be erroneous, that several Comedies were acted on one day. Nevertheless the suggestion is introduced into the text by Meineke and Holden. It appears also in Mr. Green's text, but his note shows that this is a mere clerical error. The proposed alteration is sometimes attributed to Scaliger, but wrongly: he merely observed "*τρυγφῶν quidam*" without giving any opinion of his own.

788. *ἐκπετόμενος* Brunck, recentiores, except Bekker. *ἐκπετόμενος* R. V. P. P¹. all editions before Brunck, and Bekker afterwards. Bentley proposed to rectify the metre by leaving *ἐκπετόμενος* and

changing *ἀν οὗτος ἡρίστησεν* into *οὗτος ἡρίστησ' ἀν*, and so Porson.

789. *ἐφ' ἡμᾶς* MSS. vulgo. Blaydes alters this into *ἐφ' ὑμᾶς* on the ground that *ὑμῶν* is used elsewhere in the ant-epirrhema. And on line 795 he says that if we read *ἐφ' ἡμᾶς* here, we must read *παρ' ἡμῶν* there. And this Van Leeuwen does. These alterations are really wonderful. It does not seem unnatural that the Chorus should say *ἡμεῖς* when they speak of themselves, and *ὑμεῖς* when they speak of the audience. —*κατέπτατο* MSS. all editions before Brunck, and Bekker, Dindorf, Bothe, Weise, Bergk, and Green afterwards. *κατέπτετο* Brunck and the other subsequent editors. A similar change is made in lines 791, 792, 795, *infra*, with the addition that the *ἀνέπτατο* of the MSS. and editions before Brunck is by him and subsequent editors changed into *ἀνέπτετο* or *ἀνέπτατο*.

796. *καθίζετο* MSS. vulgo. Aristophanes seems to have thought himself at liberty to introduce a little variety here. But he reckoned without the critics. He had used *κατέπτατο* in line 792, and must use the same word here or undergo correction. Accordingly Blaydes, Hall and Geldart, and Van Leeuwen strike out *καθίζετο* and insert *κατέπτετο*, following a conjecture of Meineke.

799. *εἰδ' ἱππαρχος εἰτ'* R. and apparently all the MSS. except V. and all the editions. *εἰδ' ἱππαρχος ᾤστ'* V. As to the spelling of the name *Δουρέφης* see on 1442 *infra*.

805. *συγγεγραμμένῳ* MSS. vulgo. Meineke suggested and Van Leeuwen reads *σύ γε γεγραμμένῳ*.

812. *τοῖον* Bentley, Brunck, recentiores, except Bekker. *οἷον* P¹. all editions before Brunck. *δον* R. V. P. P². and apparently all the other MSS. and Bekker. Porson suggested *οὖν δον*.

816. *χαμένην* R. V. P. F. Kuster (in notes), Bergler (in notes), Brunck, recentiores. *χαμένην* all editions before Brunck. —*χειρίαν γ'* R. V. P. P¹. Invernizzi, recentiores, except Weise, Bergk, Green, and Merry, who with Havn. and all editions before Invernizzi omit the *γ'*. For *πάνυ γ'* (MSS. vulgo) Blaydes reads *ἔγωγε*.

820. *καλὸν γ' ἀτεχνῶς σὺ* Bentley, Weise, Blaydes, Hall and Geldart, and Van Leeuwen. The MSS. have *καλὸν γ' ἀτεχνῶς* without *σὺ*, apparently on the assumption that the second syllable of *ἀτεχνῶς* is long, and this is the reading of all editions before Brunck, and of Bekker and Bothe afterwards. The latter, however, does not consider the line to be an iambic senarius. Brunck proposed *καλὸν σὺ γ' ἀτεχνῶς*, and so Invernizzi, Meineke, Holden, and Kock, but the *σὺ* is not so likely to have dropped out in that collocation. Porson proposed *καλὸν γὰρ ἀτεχνῶς*, which is adopted by Dindorf, Bergk, Green, and Merry. There is not much to choose between the conjectures of Bentley, Brunck, and Porson; but Bergk's suggestion *καλὸν τόδ' ἀτεχνῶς* is obviously inadmissible.

821. *αὐτῇ γ' ἡ* R. V. V¹. P. P¹. M². vulgo. *αὐτῇ ἡ* M. Elmsley (at Ach. 784) proposed *αὐτῇγ'*, which is adopted by Dindorf, Bergk, recentiores, except Blaydes and Van Leeuwen. Dobree proposed *αὐτῇ*, which Blaydes adopts.

I confess that I do not understand the object of these alterations. The reading of the MSS. seems far simpler and better. The meaning is, *Is this the Cloudecuckoobury wherein are all the vast possessions of Theagenes, and all those of Aeschines?*

822. Θεαγένους MSS. vulgo. Θεογένους Dindorf, Blaydes, Meineke, recentiores. The names Theagenes and Theogenes are quite distinct and both well known. Here and in lines 1127 and 1295 (as in Peace 928 and Lysistrata 63) all the MSS. have Theagenes. The second syllable of Θεαγένους is presumably long, which does not affect the metre in this place: and, in the four other lines mentioned above, it seems probable that in Θεαγένους as in θέασαι Peace 906 (see Elmaley at Ach. 178) the *thea-* was pronounced as one syllable. Bentley proposed to omit τὰ before Θεαγένους, and Dobree to change καὶ τὰ into τοῦ τε.

823. τὰ τ' Αἰσχίνου γ' ἅπαντα MSS. (except that V². is said to omit the γ') vulgo. τὰ τ' Αἰσχίνου'σθ' ἅπαντα Hermann, Green, Blaydes, Merry. τοῦ τ' Αἰσχίνου τὰ πάντα Dobree. τὰ τ' Αἰσχίνου τάλαντα Haupt.—καὶ λῶστον μὲν οὖν R. V. V². P. M. M². F. Bekker, Dindorf, Bergk, recentiores. καὶ λῶστον μὲν ἢ P¹. all editions before Bekker, and Bothe and Weise afterwards. While the text was in this condition Bentley conjectured καὶ λῶτον μὲν ἢ. *And a better name than "The plain of Phlegra"*; but this does not seem to be the meaning required. The speaker seems to mean, *Yes, this is the place where the wealth of Theagenes and Aeschines is stored; and, best of all, it is the fabulous place where the gods out-bragged the giants.* Dr. Blaydes in his first edition con-

jectured κάλλιστον μὲν οὖν, but he does not introduce it into the text.

843. κήρυκε Bentley, Brunck, Invernizzi, Dindorf (in notes), Blaydes (ed. 1), Weise, Bothe, and Green. κήρυκα MSS. vulgo.

856. προβάτιον Bentley, Dindorf, recentiores. πρόβατον MSS. editions before Bothe's first. Wieseler suggests πρόβατον ἔν.

857. ἴτω, ἴτω δὲ Πυθιάς βοὰ θεῶν Bentley, Bothe's first edition, Blaydes's first edition, recentiores, except Bergk, Blaydes's second edition, and Van Leeuwen. ἴτω, ἴτω δὲ Πυθιάς βοὰ τῶ θεῶν all editions before Brunck. ἴτω, ἴτω, ἴτω δὲ Πυθιάς βοὰ τῶ θεῶν MSS. Brunck, Invernizzi, Bekker. ἴτω, ἴτω, ἴτω δὲ Πυθιάς βοὰ Dindorf, Bergk, Van Leeuwen. ἴτω δὲ Πυθιάς βοὰ τις τῶ θεῶν Blaydes's second edition.

858. συναυλείτω δὲ Χαίρις φῶδ᾽ Hermann, Meineke, Holden, Kock, Merry. συναδέτω δὲ Χαίρις φῶδ᾽ MSS. vulgo, except that P². omits φῶδ᾽, in which it is followed by Brunck, who apparently did not observe that this little lyric is antistrophical to 895–902 infra.

861. ἐμπεφορβιωμένον MSS. vulgo. ἐμπεφορβειωμένον Eustathius on Il. v. 202 which Brunck preferred, and Bothe, Meineke, Holden, Kock, Blaydes, Hall and Geldart, and Van Leeuwen adopt.

879. καὶ Χίοισιν R. V. all editions before Brunck, and Bekker afterwards. P. omitted the final ν, and Brunck, knowing nothing of R. and V., followed this, and so have all subsequent editors except Bekker.

881. ἤρωσιν ὄρρισι Hermann, Meineke, Holden, Kock, Merry, Hall and Geldart, and Van Leeuwen: Bergk put the καὶ

in brackets. ἦρωσι καὶ ὄρνισι MSS. vulgo. The words καὶ ὄρνισι are bracketed by Bothe, Dindorf, Weise, Green, and Blaydes.

887. καταράκτη R. V. V². P. vulgo. καταρράκτη P¹. F. F¹. Meineke to Hall and Geldart inclusive. But though most MSS. of Aristotle so spell the name, there can be little doubt that the spelling of Aristophanes and Pliny N. H. x. 61 is correct; and that the name of the *bird* (as distinguished from the name of a waterfall) is derived from καταράσσω, the verb regularly employed to describe the action of a bird darting downwards with great rapidity. Thus Aristotle (Mirabilia 79), speaking of these very birds—if Juba is right in considering the Diomedean birds to be the same as the Cataractae (Pliny ubi supra)—mentions a legend that when strangers, other than Greeks, visit their island, the birds are wont to fly aloft, and dash themselves down upon the heads of the intruders, ἀνίστασθαι καὶ αἰωρουμένους ΚΑΤΑΡΑΣΣΕΙΝ αὐτοὺς εἰς τὰς κεφαλὰς αὐτῶν. And so in Athenæus ix. 48 (393 B) we are told that jackdaws, seeing their reflection in a bowl of oil, dash themselves down, ΚΑΤΑΠΑΤΟΥΣΙΝ, upon it from above.

888. καὶ αἰγίβαλλω. In all the MSS. and (save as hereinafter mentioned) in all the editions these words close the list of birds. The Scholiast is very much at sea about these bird-names, and says ἐπισκεπτέον περὶ τούτων ἐκ τῆς τῶν Ζφῶν Ἱστορίας, τίς ὁ τέτραξ, καὶ φλίξις, καὶ ἐλασᾶς. ἡ γὰρ βάσκα καὶ καταράκται εἰσὶ παρὰ Καλλιμάχῳ ἀναγεγραμμένοι. ὁ δὲ αἰγίβαλλος οὐτ' ἐρισάλπιγξ.

ἐστὶ δὲ ὑπὸ τὸν ἰέρακα. οὕτως δὲ ὠνομάσθη, ὥς τινες, παρὰ τὸ ἐξ αἰγὸς τεθλακέναι. (He is confusing the αἰγίβαλλος with the αἰγοθήλας *caprimulgus*, our goatsucker or nightjar.) It has been too hastily assumed that the words ὁ δὲ αἰγίβαλλος οὐτ' ἐρισάλπιγξ mean "But not the αἰγίβαλλος or the ἐρισάλπιγξ," and that therefore the ἐρισάλπιγξ, or as Hesychius and others write the word the ἡρισάλπιγξ, was mentioned here. And accordingly the words καὶ ἡρισάλπιγγι are added to the text by Meineke, Holden, Kock, and Blaydes, and (in brackets) by Merry. So the work of corrupting the text goes merrily on. I do not believe that the Scholium gives any ground for this corruption. All the words after ἐρισάλπιγξ apply to the goatsucker: that is, as the Scholiast supposes, the αἰγίβαλλος: which they could not do if a different bird, the ἐρισάλπιγξ, had intervened. In my opinion the Scholiast meant ἐρισάλπιγξ to be a description of the αἰγίβαλλος. And we should read ὁ δὲ αἰγίβαλλος ἐστ' ἐρισάλπιγξ· ἐστὶ δὲ ὑπὸ τὸν ἰέρακα κ.τ.λ. The Nightjar might naturally, though wrongly, be considered to belong to the Hawk-tribe. "It looks so much like a Hawk on the wing, as to be mistaken for one by little birds."—Yarrell, ii. 384 note.

895. εἰτ' αὖθις αὖ. This little antistrophe is given to the Priest in the MSS. and generally in the editions. But Dobree was obviously right in transferring it to the Chorus: and his arrangement is followed by Meineke and all subsequent editors, except Hall and Geldart. The Priest is dismissed from the proceedings; and the Chorus

to whom all MSS. and editions give the *πρῶτον μέλος*, supra 851, are plainly the persons who now sing the *δεύτερον μέλος*. For *εἰτ'* Blaydes would read *ἔτ'* to assimilate the syllable to the *ὄμ-* in *ὁμοροθῶ*, supra 851, but this is quite unnecessary. The first two lines in both strophe and antistrophe consist of an iambic dipody and a cretic foot, a cretic foot and an iambic dipody.

906. *ρεαῖς* R. V. vulgo. Tyrwhitt suggested *ρέαῖς*, an ingenious conjecture, applauded by many, but adopted by none.—*δοιῖαῖς* R. V. Bekker, recentiores. *φθαῖς* P. P¹. all editions before Bekker.

920. *ἀπὸ ποίου χρόνου* MSS. vulgo. Bentley proposed *πόσου* for *ποίου*, an alteration which is quite unnecessary, and should not have been accepted by Bergk, Meineke, Holden, Kock, Merry, and Van Leeuwen. See Fritzsche on Thesm. 806.

926. *σὺ δὲ πάτερ* R. Bekker, recentiores, except Bothe and Weise. *σὺ δ' ὁ πάτερ* V. all editions before Bekker, and Bothe and Weise afterwards.

929. *θέλης* R. V. P. all editions before Brunck, and Bekker, Meineke, Holden, Kock, Hall and Geldart, and Van Leeuwen afterwards. *θέλεις* P¹. P². Brunck, and (except as aforesaid) all editions subsequent to Brunck.

930. *ρεῶν* Kock, Blaydes, Van Leeuwen. *ρεῖν* MSS. vulgo. *ρεόν* Bothe. See the Commentary; the view taken in which has already, I find, been advanced by Dr. Blaydes.

932. *τούτῳ* V. V¹. P¹. vulgo. *τούτοί* R. *τούτων* P. *γ' αὐτῷ* Hamaker, Meineke, Kock, Van Leeuwen.

937. *τόδε δῶρον* R. V. V¹. P¹. vulgo. This second *τόδε* is omitted in P. and

by Brunck, Invernizzi, Dindorf (in notes), Weise, Green, Merry, and Hall and Geldart, and bracketed by Bergk, Kock, and Blaydes. Meineke suggests and Van Leeuwen reads *τὸ δῶρον*.

943. *ἵφαντοδύνητον* R. and (as corrected) V. P¹. F. F¹. Suidas (s.v. and also s. vv. *σπολὰς* and *νομάδες*), Invernizzi, and all subsequent editors except as hereinafter mentioned. Bekker, probably by a misprint, is made to attribute to R. *ἀμφιδύνητον*; and he does not mention the correction in V. V. originally had *ἵφαντοδόρατον* and so Bekker, who is followed by Meineke, Holden, Kock, Blaydes, and Hall and Geldart. I gather from Brunck's note that P. and P² have *ἵφαντοδίγητον*, and this is the reading of every edition before Invernizzi.

946. *ξυνήμ'* MSS. vulgo. *ξυνήχ'* Brunck, Meineke, recentiores, except Green. The reason for this alteration is that the second syllable in *ξυνήμ'* is supposed to be long. Yet Meineke, who, in the rage for emendation which afflicted him in his later years, was the first to introduce into the text Brunck's alteration which sounder scholars—Dobree, Bekker, Dindorf, Bergk, &c.—had rejected, had previously, in commenting upon the fragment of an unknown comic poet (195) *κυνὸς φωνήν* *ίς*, observed "*Verbum ἵημι primam corripit apud Aristophanem loco uno omnium sanissimo in Av. 946, et si recte conjeci apud Platonem ξυμμαχία (Frag. 2).*" And after citing the third line of the long fragment from the *Φοινικίδης* of Straton, preserved by Athenaeus IX. xxix (p. 382 b, c), *ἀπλῶς γὰρ οὐδὲ ἐν, μὰ τοὺς θεοὺς, | ὅσ' ἂν λέγῃ συνήμ'*, and making some further

observations, he adds "Itaque res eo redit ut verbum *ἴημι* et apud antiquos et novos comicos raro quidem primam syllabam, at recte tamen corripere dicamus." That the first syllable of the verb is sometimes short and sometimes long is of course admitted by everybody, though I cannot remember an instance of its being long in the first person present *ἴημι*. Dobree cites, amongst other passages, the well-known dactyls of Sophocles (which correspond to those quoted in the note to *Frogs* 683):

οὐδὰ τε καὶ ξυνίημι τάδ', οὐ τί με
φυγγάνει, οὐδ' ἐθέλω προλιπεῖν τόδε,
μή οὐ τὸν ἐμὸν στοναχεῖν πατέρ' ἄθλιον.

Electra 181-8.

And the oracle in *Hdt.* i. 47:

καὶ κωφοῦ συνίημι, καὶ οὐ φανεῦντος ἀκούω.

To say that the second syllable in *συνίημι* cannot be short in a comic senarius is a statement which requires strong proof, and no proof whatever is forthcoming.

949. *πόλιν γ' ἐλθὼν* MSS. (except that F. omits *γ'*) vulgo. *πόλιν ἀπελθὼν* Kock. *πόλιν μέλπων* Van Leeuwen. Meineke proposed *πόλιν γ' ἐθέλων*.—*δὴ ταδὶ* P¹. vulgo. *ταδὶ* (omitting *δὴ*) R. V. V². P. F. M. M². *τοιαδὶ* Meineke, recentiores, except Green and Van Leeuwen.

952. *πολύσπορα* R. P. P¹. vulgo. *πολύπορα* V. V². Bothe, Weise, Meineke, recentiores, except Green. *πολύπυρα* U. F¹. and (originally) F. but in F. *πο* is written above *πυ*. "*Latere videtur πολυπύρετα febrium plena*," Meineke, "infelicissime" as Van Leeuwen remarks. In his *Vind.* Aristoph. he thinks that the same preposterous meaning can be obtained from *πολύ-*

πυρα, and therefore pronounces for that reading.

953. *ἀλαλαί* Bentley, Bergk, recentiores, except Hall and Geldart. *ἀλαλάν* R. V. vulgo.

954. *πέφευγας* MSS. Bentley, Brunck, recentiores. *πέφευγα* all editions before Brunck.

956. *ἡλπισα* MSS. vulgo. *ἡλπισ'* *ἀν* Brunck.

974. *βιβλίον* V. P. P². Brunck, recentiores, except Bergk and Kock. *βυβλίον* R. P¹. vulgo. And so throughout, except that several lines in this scene are omitted in V. And see on line 1288 *infra*.

975. *ἐπιπλῆσαι* MSS. vulgo. *ἐνιπλῆσαι*, from Bergk's conjecture, Meineke, Holden, Kock, Blaydes, Merry, Van Leeuwen.

979. *οὐδ' αἰετὸς* MSS. vulgo. "*Inepitissimum est αἰετὸς, quod ex 978 ortum est. Requiritur nomen vilis cujusdam aviculae. Qu. ἀμπελῖς, αἰθυσια. Melius οὐ quam οὐδ'.* Sed vide omnino Av. 586"—Dobree. Blaydes accordingly reads *οὐκ ἀμπελῖς*. Meineke reads *οὐ λαῖος*, and so Holden, Kock, and Van Leeuwen. Blaydes suggests *οὐ κειρύλος* or *οὐ κόψιχος*. Conjectures of this kind might be multiplied to any extent. But, to my mind, something is required in this clause to negative the *αἰετὸς* of the preceding line. It seems hardly sense to say *Do this, and you shall be an eagle. Refuse, and you shall not be a dove*. He would not be a dove in either case.

991. *χρησμολογήσεις ἐκτρέχων* MSS. vulgo. Hamaker for *ἐκτρέχων* proposed *ἀποτρέχων*, which Blaydes adopts. Meineke conjectured *χρησμολογήσων εἰ τρέχων*, and Bergk *χρησμολεσχίσεις τρέχων*.

None of these conjectures are to be taken seriously.

993. *τί δ' αὖ* MSS. vulgo. *τί δαι* Bentley, Elmsley (at Ach. 105), Holden, Blaydes, Merry.—*βουλεύματος* Elmsley (ubi supra), which is approved by Bergk, and adopted by all subsequent editors, except Green. *βουλήματος* MSS. vulgo.

995. *τίς ὁ κόθορνος* MSS. vulgo. *τίς ποτ' ὄρνις* Van Eldik. *τίς ποθ' οὐρνις* Blaydes, Van Leeuwen. It seems a pity to rub out the graphic phrase of Peisthetaerus, who is ridiculing the stilted gait and tragic style (*ἦκω παρ' ὑμῶς*) of Meton.

996. *κατὰ γύας* Dawes, Brunck, recentiores. *κατ' ἀγυιάς* MSS. editions before Brunck. See on 230 supra.

1002. *ἄνωθεν* MSS. vulgo. Some editors take away the comma after *καμπύλον*, and place it after *κανόν'*. To aid this construction Kennedy proposes and Blaydes reads *ἄνω δέ* for *ἄνωθεν*. But I cannot think that their construction is right.

1007. *ἀστέρος* U. Bentley, Kuster, Bothe, Dindorf, recentiores. *ἀστέρες* R. V. most of the MSS. all editions before Kuster, and Bergler afterwards. *ἀστέρες* Dobree. *τάστέρος* Brunck, Invernizzi, Bekker.

1009. *ἀνθρωπος*. The aspirate was added by Dobree, and first introduced into the text by Bothe in his first edition.

1010. *οἷσθ'* MSS. vulgo. *ἰσθ'* Meineke, Holden, Kock, Blaydes, Merry, Van Leeuwen.

1011. *πιθόμενος* Bentley, Dindorf, recentiores. *πειθόμενος* MSS. editions before Dindorf.

1013. *ξηηλατοῦνται* MSS. vulgo. *ξηηλατοῦσι* Elmsley (at Medea 93). *ξηηλα-*

τεῖται Seager, Haupt, Meineke, Holden, Green, Kock. *ξηηλατοῦμαι* is suggested by Dindorf, and read by Van Leeuwen. —*κεκίνηται* MSS. vulgo. For this word Blaydes suggests nine alterations: "*Legendum forsan κάπιβέβληται, vel κάπιβάλλονται, vel κάκδιωκονται, vel κάξελαύονται, vel κάπελαύονται, vel κάποκινούνται, vel καὶ φυγαδεύονται, vel καὶ κεκίνηται πόλις, vel κάκεκίνηται.*" Out of this abundant crop he selects the third and Van Leeuwen the eighth.—*τινες* MSS. vulgo. *φρένες*, Kock, Holden. (Herwerden, V. A. adds a tenth suggestion *κεκέντηται* to the nine proposed by Blaydes).

1017. *τὰρ ἄν* Elmsley (at Medea 911), Dindorf, Bothe, Bergk, recentiores. *γὰρ ἄν* R. V. *γὰρ ἄν γε* all editions before Dindorf, and Weise afterwards. All the editions before Bothe's (first) made *νὴ Δι'* a part of Meton's speech, and the MSS. were supposed to do the same; but Elmsley (ubi supra) made it the commencement of Peisthetaerus's reply, and is followed by Bothe, Dindorf, recentiores. And in truth this is the reading of R. V. Elmsley also read *οἷδά γ' εἰ* for *οἷδ' ἄρ' εἰ*, and in this he is followed by Blaydes. *οἷδ' ἄρ' εἰ* R. V. V². P. M. M². vulgo. *οἷδ' ἄν εἰ* F¹. Bergk, Meineke, Green, Merry, and Hall and Geldart.

1025. *Τελέου τι* Aldus, Junta, Elmsley, Bothe, Dindorf (in notes), recentiores, except Green and Hall and Geldart. *Τελέου ΠΕΛ. τί;* MSS. vulgo.

1040. *τοῖς αὐτοῖς* Hamaker, Meineke, Holden, Kock, Blaydes, Van Leeuwen. *τοῖσδε τοῖς* MSS. vulgo. In the next line the MSS. and (save as hereinafter mentioned) all editions read *ψηφίσμασι*.

Bergk observes "Expectaveras νομί-
σμαι," and Blaydes and Van Leeuwen
introduce νομίσμαι into the text. I am
not sure that these alterations are right;
for, in the first case, οἷς would seem to
follow more naturally than καθάπερ;
and, in the second, though we might
have expected νομίσμαι, yet how often
does Aristophanes bring in words *præter*
expectationem, παρὰ προσδοκίαν. It is
therefore with great doubt that I allow
them to stand.

1043. οἷσιπερ R. V. vulgo. οἷσπερ
Dindorf, Blaydes, Meineke, recentiores,
except Van Leeuwen.

1052. καὶ γράψω σε MSS. vulgo. καὶ
γράφω σε Mehler, Meineke, Holden,
Kock, Van Leeuwen.

1060. εὐχαῖς Bentley, Brunck, recen-
tiores. εὐχαῖσι R. V., and (I believe) all
the other MSS., and all editions before
Brunck.

1064. ἄ (that is, ἥ) Brunck, recentiores,
except Bekker, Dindorf, Meineke, and
Green. οἱ MSS. vulgo. "Θηρῶν, οἱ
ἐφεζόμενα δένδροις ἀποβόσκειται καρπὸν,
structura est, ob quam pueris in scholâ
maculosum fieri solet corium."—Brunck.
Before considering the readings of this
somewhat doubtful passage, it is well
to consider what is its true construction.
I take it to mean *the insect-race, which*
dwelling in the ground, and swarming on
the trees, devours every bud as it swells
out of its calyx.

1065. αὐξανόμενον U. and (as corrected)
P¹. Kuster, Dindorf (in notes), Blaydes,
Meineke, Holden, recentiores. αὐξανόμενα
(or αὐξανόμενα) R. V. P. P². vulgo.—
παμφάγοις Dobree, Dindorf (in notes),
Blaydes, Meineke, Holden, recentiores.
πολυφάγοις MSS. vulgo. I am not sure

that πολυφάγοις might not stand as a
Fourth Pæon as supra 246, but through-
out this passage, as Dobree observes on
Porson's Plutus 886 "in pās et ejus
compositis ludit poeta"; and in the
MSS. there is often very little difference
between λυ and μ.

1066. ἐφημένα Dobree, Bergk, Holden,
Kock, Blaydes, recentiores. ἐφεζόμενα
(or ἐφεζομένα) MSS. vulgo. One is loth
to part with ἐφεζομένα, which seems like
a reminiscence of Hesiod's δεινδρέφ
ἐφεζόμενος (W. and D. 583), and possibly
may have been interpolated from thence.
But a choriamb is out of place here,
and if we retain ἐφεζομένα in the strophe
we should in the antistrophe (infra
1096) have to change μεσημβρινοῖς, the
reading of the MSS., into μεσημερινοῖς, as
indeed Brunck does.

1069. δάκετα πάνθ' ὄσαπερ Dobree (both
on Porson's Plutus 886 and afterwards
in his own Adversaria), Dindorf, Blaydes,
Bergk, recentiores. The Arsinoë frag-
ment has δάκετα followed by an erasure,
in which Weil fancies he can discern
an ο. δάκεθ' ὄσαπερ MSS. Invernizzi,
Bekker. δάκεθ' ὄποσα περ ἂν all editions
before Invernizzi, and Weise and Bothe
afterwards.

1070. ἐν φοναῖς ὄλλυται Havn. and all
printed editions except as hereinafter
mentioned. φοναῖσιν ἐξόλλυται R. V. P.
P¹. U. F. F¹. M. M². Invernizzi and
Bekker. ἐκ φοναῖς ὄλλυται Reisig, Mei-
neke, Holden, Green, Kock.—πτερυγος
MSS. vulgo. Meineke suggests φάρυγος,
which I should not have thought worth
mentioning had not Blaydes actually
introduced it into the text. For ἵπ' ἐμᾶς
MSS. vulgo, Kock reads ἐπ' ἐμᾶς.

1072. ἐπαναγορεύεται MSS. Bentley,

Kuster, recentiores. By an easy mistake Marco Musuro, or the printers, took the γ for χ , and *ἐπαναχορεύεται* is read in all editions before Kuster.

1076. *βουλόμεσθ' οὖν νῦν* R. V. vulgo. Cobet proposed to omit the *οὖν*, and this is done by Meineke, Holden, Kock, and Blaydes. For *ταῦτα* some read *ταῦτ᾽*, which is no improvement.

1078. *ζῶντ' ἀγάγη τις* Bentley. The *τις* is omitted in the MSS., but I had restored it to the text many years before I was aware that I could shelter myself under the great authority of Bentley. The reason of the non-acceptance of his emendation is, presumably, based on the notion that a dactyl is inadmissible in the fifth place of a trochaic tetrameter. But Acharnians 318 and Wasps 496 are distinct instances to the contrary. There is no manner of doubt that *τὴν κεφαλὴν* is the true reading in the former line, and *ταῖς ἀφύαις* in the latter; and I take shame to myself that in the first edition of the Wasps I was weak enough, out of deference to German critics, to spoil the passage by substituting *τις* for *ταῖς*. And here the *τις* can hardly be omitted: see supra 1073, 1074, and the language of the decree against Diagoras as given in the Commentary on 1073. There the words are identical with the present *ἐὰν δέ τις ζῶντα ἀγάγη*. More than one critic has seen that *τις* is required. Dobree would read *ζῶντ' ἄγη τις*, which is a mere variation of Bentley's emendation for the purpose of avoiding the dactyl. L. Dindorf proposed *ζῶν τις ἀγάγη*, but *ζῶν* is quite inadmissible. The MS. and other readings are as follows. *ζῶντ' ἀγάγη* (omitting *τις* and being therefore unmetrical) R. V. P. P¹. M. M². all editions

(except Brunck) down to and including Bekker. *ζῶντ' ἀπαγάγη* Brunck. *ζῶντ᾽ ᾿ γ' ἀγάγη* Burges, Bothe, Blaydes, Weise, Green, Merry, and Hall and Geldart: but Aristophanes could hardly have written *-αγαγα-*. *ζῶντ' ἄγη τις* Dobree, Dindorf. *ζῶν τις ἀγάγη* L. Dindorf, Meineke, Holden, Kock. *ζῶντ' ἀπαγάγη* Bergk, Van Leeuwen. And this, Weil *thinks*, is the reading of the Arsinoe fragment. But he is not by any means certain about the π which is really the important letter; and the reading may just as probably be *ζῶντ᾽ ᾿ γ' ἀγάγη*. Weil seems to have been attracted to the π by the junction of *ἀποκτείνει* and *ἀπαγαγεῖν* in the passages to which he refers; Demosth. adv. Timocr. 129 *τοῦτον ἐξεῖναι καὶ ἀποκτείνει καὶ τρώσαι διώκοντα καὶ ἀπαγαγεῖν τοῖς ἑνδεκα*, and adv. Aristocr. 32 *τοὺς δ' ἀνδροφόνους ἐξεῖναι ἀποκτείνειν καὶ ἀπάγειν*. But *ἀπαγαγεῖν* does not seem to be the word required here. The Birds wish Philocrates to be brought to themselves, not to be haled away to a magistrate; nor does the word occur in the decree against Diagoras which they are here adopting. I will merely add the statement of Hephaestion, chap. 6, init. *Τὸ τροχαϊκὸν κατὰ μὲν τὰς περιττὰς χώρας δέχεται τροχαῖον, τριβραχύν, καὶ δάκτυλον· κατὰ δὲ τὰς ἀρτίους, τούτους τε καὶ σπονδαῖον, καὶ ἀνάπαιστον*.

1080. *δείκνυσι καὶ*. The Arsinoe fragment, and all printed editions. *δείκνυσι πᾶσι καὶ* R. V. and the other MSS.

1086. *πίθησθε* Dindorf (in notes), Blaydes (ed. 1), Meineke, recentiores. *πεῖθησθε* MSS. vulgo.

1087. *παλεύετε* P¹. all printed editions. *παλεύετε* R. V.'s reading is to me undecipherable.

1090. ἀμπισχοῦνται R. V. P. P¹. P². V². Brunck and all subsequent editions before Bergk, and Green afterwards. ἀμπισχροῦνται M². all editions before Brunck, and Bergk and all subsequent editions except Green. Brunck says: "ex hoc loco verbum ἀμπισχροῦμαι proferat Stephanus Thesaur; tanquam genuinum. Sed vox est nihili. Hesychius, ἀμπισχεῖν, περιβαλεῖν. ἀμπισχούμενον, περιβαλλόμενον."

1094. φύλλων ἐν κόλποις ναίω P². Brunck, recentiores, except as herein-after mentioned. φύλλων ἐν κόλποις ἐνναίω R. V. P. P¹. all editions before Brunck. But this is a syllable too long for the strophe. Bentley wrote φύλλων τ' ἐν κόλποις ναίω. The τ' seems fatal to the meaning, for the birds are not described as "dwelling in the bosoms of the meadows and in the bosoms of the leaves," but as "dwelling in the leafy bosoms of the meadows." Bentley's reading is however followed by Kock, Blaydes, Hall and Geldart, and Van Leeuwen. φύλλων κόλποις ἐνναίω Bergk, Meineke. φύλλων κόλποις τ' ἐνναίω Holden. Bergk conjectured εὐφύλλοις κόλποις ναίω, which is really what the MS. readings signify.

1095. ὀξύ μέλος Brunck, recentiores. ὀξύμελῆς R. V. and (apparently) the other MSS. and vulgo, contra metrum.

1096. μεσηβρινούς R. V. P. P¹. P². vulgo. μεσημερινοῖς Brunck, Invernizzi, Weise. —ήλιομανῆς Suidas, s.v., Bentley, Brunck (in notes), Bekker, recentiores. ἡφελιομανῆς R. Fracini, Gelenius. ὑφ' ἡλίου μανῆς V. P. P¹. all editions, except Fracini and Gelenius, before Bekker. Dr. Blaydes erroneously attributes to Bentley the unmetrical reading ἡλίου

μανῆς; but the cause of the error is not far to seek. Bentley struck out ὑφ' in his Gelenius; and Blaydes must have supposed that Gelenius (like most of the ancient editors) read ὑφ' ἡλίου μανῆς, and not (as he really did) ἡφελιομανῆς.

1102. ὅσ' ἀγάθ' Dawes, Brunck, recentiores. οἷς (οἷς R) ἀγάθ' MSS. and all editions before Brunck. Bentley had proposed οἱ ἀγάθ', but ὅσα ἀγαθὰ is a constant Aristophanic expression. Dawes referred to Peace 888, Plutus 112, infra 1617. And the words are also found in Peace 1198, Knights 187, 1336, Ach. 873.

1105. πρῶτα μὲν MSS. Bentley, Kuster, recentiores. πρῶτον μὲν all editions before Kuster.

1106. Λαυριωτικαὶ MSS. vulgo. Λαυρεωτικαὶ Holden, recentiores, except Hall and Geldart. Both forms are used, and there is no ground for deserting the MSS. here.

1113. πρηγορεῶνας MSS. vulgo. πρηγορῶνας Dindorf, recentiores, except Hall and Geldart.

1115. μῆν' ἔχῃ V². Dobree, Dindorf, recentiores, except Bothe. μῆν' ἔχῃ V. Aldus. μόνην ἔχῃ Junta, Gormont, and, except Fracini and Gelenius, all subsequent editions before Portus. μήνην ἔχῃ P¹. M. M². Fracini, Gelenius, Portus, and all subsequent editions before Bothe's first. While the text was in this condition Bentley proposed οὐ for ἄν μῆ, Kuster conjectured ὡς μήνην εἶναι τις μὴ φορῇ, and Brunck ὡμῶν δ' ἦν τις οὐ μήνην ἔχῃ. Bothe simply omits μῆ. μῆν' is said to have been restored by Seidler and A. Sanders, as well as by Dobree. They refer to Photius μῆν' τὸν μηνίσκον. R. has μῆνιν.

1119. ἀπὸ τοῦ τείχους R. V. P. P¹. M. M². vulgo. ἀπὸ τείχους F. ἀπὸ τείχους οὐ Elmsley (at Ach. 179) and Blaydes. And this would be right if the speaker were referring to an ordinary wall; but for the one unique wall of the Birds the article is naturally employed. For ἀλλ' ὥς at the commencement of the line Dobree proposed and Meineke and Holden read ἀλλ' οὐκ.

1123. ἀρχων. The aspirate was added by Seager and "Hotibius." It was introduced into the text by Bothe in his first edition, who is followed by Dindorf and all subsequent editors.

1127. Θεαγένης MSS. all editions before Dindorf, and Bothe, Weise, and Bergk afterwards. Θεογένης Dindorf, recentiores, except as aforesaid. See on 822 supra.

1131. ἑκατοντόργυιον. This emendation is ascribed by Gaisford (in a note on Hephaestion, vii. 2) to Leonard Hotchkis, and by Bothe to Burney: both critics referring to the Monthly Review, xxviii. N. S. p. 430. It was introduced by Bothe in his first edition and followed by all subsequent editors except Weise. ἑκατοντόργυιον or ἑκατοντάργυιον MSS. editions before Bothe, and Weise afterwards.

1139. ἐπλινθοφόρουν MSS. vulgo. ἐφόρουν Zanetti, Farreus. ἐπλινθοποιούν Dindorf, Weise. ἐπλινθούργουν Bergk, Meineke, Holden, Kock, Merry, Blaydes, Van Leeuwen. Dobree suggested ἐλιθοφόρουν. But see the Commentary on 1148.

1146. αὐτοῖς R. V. P. P². Aldus, Fracini, Gelenius, Portus, Kuster, Bekker, Holden, recentiores, except Merry. αὐ-

τοῖν all the other editions before Kuster, and Meineke afterwards, the latter describing this well-worn reading as a recent conjecture of Haupt. αὐτῶν P¹. Brunck, and the subsequent editions (except Bekker) before Meineke, and Merry afterwards.

1147. ἀπεργασαίαιτο Bentley. ἀν ἐργασαίαιτο MSS. vulgo. But the use of ἀπειργάσαντο in the next speech of Peisthetaerus makes it probable that he had employed the same compound in this. And, common as is the duplication of ἀν, it is not common to find the one particle separated from the other by so frail a barrier as οὐκ.

1151. καὶ πηλὸν Blaydes, Merry. τὸν πηλὸν MSS. vulgo. The alteration is as simple as it is satisfactory. The article is out of place here, and was probably borrowed from 1143, where it is necessary. There πηλὸς applies to the clay (the entire stock of clay) brought up for the purposes of building: here to little bits of clay carried from that stock to the building. And without the copula (καὶ) the passage was unintelligible. Some editors suppose that a line, or a few words, may have dropped out, and mark a lacuna. Dr. Rutherford, in the fifth volume of the Classical Review, contends that the words ὥσπερ παιδία, τὸν πηλὸν ἐν τοῖς στόμασιν are really three glosses, which have crept into the text; ὥσπερ παιδία being a gloss on κατὰ πᾶιν, which, he conjectures, may have once been a various reading for κατόπιν; τὸν πηλὸν on τὸν ὑπαγωγέα; and ἐν τοῖς στόμασιν on ἔχουσαι. But that able and ingenious scholar seems to me (I say it with great deference and respect) to

have carried to an extreme the notion that various marginal jottings may have combined to creep into the text in the form of a metrical and unimpeachable verse. The idea was, I believe, originated by Hermann, who suggested that a corrupt anapaestic tetrameter (Clouds 326) 'Ὡς οὐ καθορῶ. ΣΩ. παρὰ τὴν εἴσοδον. ΣΤ. ἥδη νυνὶ μόλις ὀρῶ (as it was then read) might have been formed out of three glosses on the preceding lines. See Beck's note on the passage in Invernizzi's edition. The conjecture was both ingenious and plausible, but it met with no acceptance, and Hermann did not himself repeat it in his subsequent edition of the Clouds. But in Dr. Rutherford's hands the notion becomes a terrific engine, excising verse after verse of the most unexceptionable character, till one wonders where the process is to stop. Perhaps the climax is reached in lines 724-6 of this very Play, where Dr. Rutherford lays down, and that not as a possibility but as an indisputable fact, that a series of marginal jottings, *extending over at least thirteen verses*, have somehow or other coagulated together, in exactly the right place, to form two and a half excellent and indispensable anapaestic verses. It seems to me that the wit of man could hardly devise anything more incredible than this. Van Leeuwen, changing ὑπαγωγία into ἐπαγωγία, transposes this and the preceding line. "Vox ἐπαγωγὲς," he says, "*calcem significat, quo inducitur murus extrinsecus.*" And he quotes from an inscription, "834 b" in the Corpus Inscript. Att. μισθωτοὶ δέκα οἱ τὴν γῆν βωλοκοπήσαντες καὶ διατῆσαντες εἰς τὸν ἐπαγωγία τοῦ τεί-

χους . . . καὶ εἰς τὴν περιαιφήν τοῦ τείχους, which he translates "operarii qui terram contuderint et percribrarunt, unde calx fieret ad murum inducendum." But this would make the word κατόπις unmeaning; and it is impossible to deprive the swallows of either the clay or the trowel.

1157. πελεκώντων V. P¹. Bentley, Dawes, Brunck, recentiores. πελεκάντων R. P. P². all editions before Brunck.

1173. εἰσέπται' (or ἐσέπται') MSS., all editions before Brunck, and Bekker, Dindorf, Bergk, and Green afterwards. Brunck, as was his custom, wrote εἰσέπτες' and, except as aforesaid, has been followed by subsequent editors.

1181. τριόρχης MSS. vulgo. τριόρχος Holden, Blaydes.

1187. παῖς V. V². U. P¹. F. F¹. Bekker, Dindorf, Blaydes, Bergk, recentiores. πᾶς τις P². all editions before Bekker, and Bothe and Weise afterwards. πᾶς R. P.

1193. δὲ Ἐρεβος MSS. Bekker, recentiores. δὲ γ' Ἐρεβος all editions before Bekker.

1196. ἄθρει δὲ πᾶς κύκλω σκοπῶν MSS. vulgo. There seems no reason why Aristophanes should not have written an iambic dimeter in this place; but many critics think it necessary to convert the line into a trimeter. Reisig proposed to insert τις πανταχῇ between πᾶς and κύκλω, and this is done by Blaydes, Merry, and Van Leeuwen. Bergk would insert in the same place τις πάντα περὶ. Hermann proposed ἔα ἔα (extra metrum), and then would commence the present line with σιγάτε σίγ'; Holden would write ἀθρεῖτ' ἀθρεῖτε πᾶς τις ἐν κύκλω σκοπῶν: whilst Bothe

compresses the three lines into two iambic tetrameters acatalectic, the first ending with *δαίμονος*, and the second with *ἐξακούεται*. I prefer the iambic dimeter to any of these suggestions.

1201. *ὀπόθεν ποτ' εἰ* R. V. P. vulgo. *πόθεν πέτῃ* P¹., whence Bergk writes *ὀπόθεν πέτῃ*.

1208. *τοῦτ'ι* Elmsley (at Ach. 178), Dobree, Dindorf, Bergk, recentiores, except Blaydes. *τοῦτ'ι τὸ* R. V. P. M. M². all editions before Portus, and Bekker afterwards. *τοῦτο* τὸ P¹. P². Kuster (in notes), Brunck, Invernizzi, Bothe. *τοῦτ'ι τί τὸ* Portus and the editions which go by the names of Scaliger and Faber. Weise also gives this reading, and omits the *γε* before *τοῦτ'ι*, so that a spondee is comfortably lodged in the second place of an iambic trimeter. Bentley said "*Lege τοῦτο*," but it is uncertain whether he meant "instead of *τοῦτ'ι*" or "instead of *τοῦτ'ι τὸ*." Porson suggested *τοῖ τὸ*, which Blaydes adopts.

1212. *πρὸς τοὺς κολοιάρχους προσῆλθες* Dindorf, Blaydes, Bothe, Bergk, recentiores, except Hall and Geldart. And this is the reading of R. except that *πῶς* is there inserted before *προσῆλθες*. For *κολοιάρχους πῶς* V. V². U. P. F. have *κολοιοὺς πῶς*, and P¹. Havn. *κολοιάρχας*, which is read by all editions before Dindorf, and Weise and Hall and Geldart afterwards. Bergk conjectured, but did not read, *πῶς τοὺς κολοιάρχους παρῆλθες*;

1213. *πελαργῶν*. Kock suggests *πυλαργῶν*, and it is quite possible that the name may have been selected from its similarity to *πυλωρῶν*.

1221. *ἀδικεῖς δὲ καὶ νῦν* (*why even now*

you are breaking the law) V. V². P. P¹. M. M². vulgo. This is so exactly what Peisthetaerus would say, as he turns upon Iris, especially when taken in connexion with the threat which follows, that it is a marvel how anybody should have thought of interfering with the text. He has just been laying down a general law with regard to all the Gods, when it occurs to him that Iris herself is at this moment breaking the law and is worthy of condign punishment. Yet "Hotibius" proposed *ἀδικεῖς δὲ τὸ κοινόν*, mentioning also *ἀδικεῖς δίκην νῦν*. Hermann wrote *ἀδικεῖς δέ' καὶ νῦν ἄρα κ.τ.λ.*, an alteration which takes all the salt out of the passage, yet has been adopted by Weise, Meineke, Holden, Green, and Kock. Then Dindorf changed *ἀδικεῖς* into *ἀδικεῖ*, *you suffer wrong because you are now put to death*. And he says "Ilud vix opus moneri, καὶ non esse cum νῦν, sed cum ἀδικεῖ δὲ conjungendum." For δὲ the Ravenna MS. has *με*, which is followed by Invernizzi, Bothe, and Bergk. But Bothe transfers *ἀδικεῖς με*, and Bergk *ἀδικεῖς με καὶ νῦν*, from Peisthetaerus to Iris.

1225. *δοκεῖ* MSS. vulgo. *δοκεῖν* Cobet, Meineke, Holden, and Kock.

1226. *ἄρχομεν* MSS. vulgo. *ἄρξομεν* was suggested by Bergk, and is read by Meineke, Holden, Blaydes, and Van Leeuwen.

1228. *ἀκροατίον* MSS. vulgo. *ἀκροατί'* Elmsley, Bothe, Meineke, Holden, Kock, Blaydes, and Van Leeuwen.

1229. *τοί μοι* R. V. P. P¹. P². Brunck, recentiores, except Blaydes. *μοι* stood alone in all editions before Portus, so that the line was a syllable short. Portus restored the metre by inserting

σὺ before ναυστολεῖς. This continued till Brunck's edition when the true reading was restored from the Parisian MSS. The σὺ was unnecessarily emphatic, and Bentley, observing that it was not found in Aldus, proposed φράσον δὲ δὴ μοι. This was before the reading of the MSS. was known. Blaydes reads μοι σὺ.

1237. αὐτοὺς R. Bekker, Dindorf, Bergk, Meineke, Holden, Kock, Hall and Geldart. αὐτοῖς the other MSS. and editions.

1239. δεινὰς MSS. vulgo. δείσας Porson, Meineke, Holden, Kock, Van Leeuwen.

1240. ἀναστρέψει and (two lines below) καταθαλώσει Porson, Brunck, Bothe, Meineke, Holden, Kock, Blaydes, Van Leeuwen. ἀναστρέψῃ and καταθαλώσῃ Bentley, Bekker, Dindorf, Weise, Bergk, Green, Merry, and Hall and Geldart. It is clear that the two verbs should correspond, but R. has ἀναστρέψῃ and καταθαλώσει, and so all the editions before Brunck. ἀναστρέψῃ is also read by V. V³. P. P¹. and καταθαλώσῃ by V. V³. P¹. F. F¹. See Dawes on Clouds 822.

1244. ἀτρέμα R. V. P. U. Kuster (in notes), Brunck, recentiores. ἀτρέμας (contra metrum) P¹. all editions before Brunck.

1247. καὶ δόμους Ἀμφίονος MSS. vulgo. κάμφκισσας δόμους Van Leeuwen. This is ingenious, but seems to destroy the comic humour of the passage. The line was originally omitted in R., but is restored in the margin.

1250. ὄρνεις R. V. P¹. P². all editions, except Gelenius and Portus, before Kuster, and Bergk afterwards. See on

717 supra. ὄρνις P. Gelenius, Portus, Kuster, recentiores, except Bergk.

1251. πλεῖν ἑξακοσίους R. V. P. P¹. vulgo. πλεῖν ἡ ἑξακοσίους F. Blaydes, Van Leeuwen.

1254. πρώτης MSS. vulgo. πρώτιστ' Elmaley, Blaydes. The astounding notion that the διάκονος is some person other than Iris herself has given a handle for some curious conjectures. Meineke proposed εἰτ' Ἴριν αὐτὴν, Blaydes τὴν διάκονον | ἀφείς, while Van Leeuwen obelizes the words τὴν Ἴριν αὐτὴν. But "locus non emendandus, sed intelligendus est." In the preceding line Bentley had proposed to change σὺ δ' into σοῦ δ' in apposition with τῆς διακόνου, which would have prevented these strange aberrations.

1259. ἡ μὴν σε παύσει Bentley, Dindorf, recentiores, except Weise and Bothe. ἦν μὴ σε παύσῃ V. P. P¹. all editions before Dindorf, and Weise and Bothe afterwards. This is taken to be an unfinished sentence: "abrupta oratio fugientis trucem senem" says Bothe. ἦν μὴ σε παύσει R.

1262. ἀποκεκλήκαμεν (from κλείω, κλήω, to shut) R. Reiske, Dobree, Dindorf, Blaydes, Bothe, Bergk, recentiores. Bergler had already suggested ἀποκεκλείκαμεν. ἀποκεκλίκαμεν (from καλέω) V. P. P¹. M. M². vulgo. And this must have been the reading of the Scholiast, who explains it by ἀπηγορεύσαμεν.

1267. ἀνά τι δάπεδον. I have added the τι, a short syllable being required to equalize this line with the corresponding line in the strophe ἀέρα περιεφέλον, δὲ Ἐρεβος ἐτάκετο (unless indeed we read ἔτεκε there). With the double enclitic, τινα βροτῶν followed by κερύθον ἀνά τι

δάπεδον, compare infra 1618. Others have supplied the missing syllable otherwise. δάπεδον ἄν Meineke, Holden, Kock. μηδέ γέ τιν' Blaydes, Hall and Geldart. Van Leeuwen changes δάπεδον into ζάπεδον.

1268. βροτῶν R. V. Bergk, recentiores, except Green. βροτὸν P. vulgo.—πέμπειν καπνὸν R. V. P. Bekker, recentiores, except Holden. πέμπειν ἄν καπνὸν all editions before Bekker, and Holden afterwards, who also changes θεοῖσι into θεοῖς.

1271. ᾧ Πεισθέταιρ'. This and the two following lines are given as they appear in V. P. P¹. and, except as hereinafter mentioned, in all the editions. R. unfortunately pushes back ᾧ τρισμακάρι' to the commencement of the second line, so forcing ᾧ γλαφυρώτατε into the commencement of the third line, and making that line unmetrical, and so Invernizzi. The repetition of ᾧ σοφώτατε in the hurried address of the Herald seems to me both natural and comic, but several editors attempt to eject it. Bothe omits the second ᾧ σοφώτατε, and then follows R. compressing the three lines into two. Dobree proposed to double the ᾧ Πεισθέταιρ', and this is done by Blaydes. Meineke doubles the κατακέλευσον, and so Holden, Green, and Van Leeuwen.

1273. ᾧ κατακέλευσον. Dobree would read ᾧ τρισμακάρι'—XO. ᾧ κατακέλευσον. ΠΕΙ. τί σὺ λέγεις; "*Huic importuno silentium impone, O Pisthetaere. Nempē iteraturus erat Præco, ᾧ τρις κλειώτατε etc. nisi a Pisthetaero impetratum esset, ut ei silentium imponeret.*" And he refers to Pollux iv. 93 κατακηρύξει ἡσυχίαν, δ καὶ κατακλειῦσαι λέγουσι. But see the Commentary.

1281. ἀπαντες R. V. Bentley, Kuster, recentiores. πάντες (contra metrum) all editions before Kuster.

1282. ἐσωκράτου V. V². P. P¹. M. M². vulgo. ἐσωκράτων R. Bekker, Dindorf, Bergk, recentiores, except Blaydes and Hall and Geldart. For ἐπείων, ἐρρύπων, ἐσωκράτου Blaydes writes ἐπίνων, ἐσωκράτιζον, ἐρρύπων.

1283. σκυτάλι τ' ἐφόρου νῦν δ'. This is Bergk's conjecture, and I think it is right. σκυτάλι' ἐφόρου νυνὶ δ' MSS. vulgo. σκυταλιεφόρου (in one word) νυνὶ δ' Bentley. ἐσκυταλιεφόρου νῦν δ' Porson, Meineke, recentiores, except Blaydes and Hall and Geldart. σκυτάλας ἐφόρου νυνὶ δ' Blaydes.

1286. ἄμ' ἄν Kennedy, Blaydes, Merry. But ἄν is not required to give to the *imperfect* the meaning of *they were wont to do so and so*, and therefore it is rightly omitted here and in 1289. It is required to give that meaning to the aorist in 1288, where it is rightly inserted.

1288. κατήραν MSS. vulgo. κατήρον Cobet, Meineke, recentiores, except Hall and Geldart.—βιβλία V. V². P. P¹. M. M². Faber, recentiores, except Bergk. βυβλία B. F. F¹. all editions before Faber, and Bergk afterwards. Moeris says βιβλία, διὰ τοῦ ι, ὡς Πλάτων, Ἀττικῶς. βυβλία, ὡς Δημοσθένους, κοινῶς. So that of these two typical Attic writers one is vouched for the "Attic," and the other for the "general" form. Yet there are many who deny that the "general" forms were ever used by Attic writers, and if they find one in their writings proceed to extirpate it without mercy.

1289. ἀπενέμου' MSS. vulgo. ἄν ἐνέμου' Cobet, Meineke, Holden, Kock,

Blaydes, Van Leeuwen. See on 1286. No one can help seeing how much more graphic ἀπενέμοντο is.

1292. εἰς κάπηλος. This is a very singular use of εἰς, but it seems to have been what Aristophanes wrote. Blaydes suggests πέρδιξ γέ τις or πέρδιξ κάπηλος μὲν τις.

1295. Θεογίνει all the MSS. all editions before Dindorf, and Weise, Bothe, and Bergk afterwards. Θεογίνει Dindorf, recentiores, except Weise, Bothe, and Bergk. And see on 822 supra.

1297. Συρακοσίῳ Bentley, Porson, Bekker, recentiores, except Weise. Συρακουσίῳ MSS. all editions before Bekker, and Weise afterwards.

1298. ἦκεν (or ἦκεν or ἦκεν) R. V. M. M². P. P². V². all editions before Portus, and Kuster, Bergler, Bekker, Dindorf, Bothe, and Green afterwards. εἶκεν P¹. F. F¹. Portus, Scaliger, Faber, Brunck, Invernizzi, Weise. ἦκεν Dawes, Bergk, recentiores, except Green. “ὄρνυξ ἐκαλείτο· καὶ γὰρ ἦκεν ὄρνυγι. Perinde sunt haec ac si Latine dicas, *Coturnix* nominabatur, nam *similis* est *coturnici*. Lege vero, ut constet deinceps temporum ratio, ἦκεν *similiserat*.”—Dawes. But I agree with Brunck that “*Coturnix* nominabatur, nam *similis* est *coturnici*” is the meaning intended here, the last words being the messenger’s statement of his own view. *They called him a quail; for indeed he is like a quail.* Bentley proposed to transfer the words καὶ γὰρ ἦκεν—πεπληγμένῳ to Peisthetaerus, so as to make them the statement of *his* view, but this is unnecessary.

1299. ὑπὸ στυφοκόπου Bothe, Dindorf, Weise, Bergk, Green, and Hall and Geldart. ὑπὸ στυφοκόπου MSS. all

editions before Bothe’s first edition. But Bergler had already remarked “στυφοκόπος est pro στυφοκόπος interjecto μ.” And Brunck, though he left στυφοκόπου in the text, yet declared that the right reading was στυφοκόπου, and referred to Pollux vii. 136 ὁ γὰρ ὄρνυγοκόπος ἐστὶν ἐν χρήσει, καὶ ὄρνυγοπάλης, καὶ στυφοκόπους αὐτοὺς οἱ κωμικοὶ καλοῦσιν, and Id. ix. 107 καὶ μέντοι καὶ τὸ ὄρνυγοκοπεῖν παιδιὰ, καὶ τὸ πρᾶγμα ὄρνυγοκοπία, καὶ οἱ παίζοντες ὄρνυγοκόποι καὶ στυφοκόποι. Bentley suggested ἵπ’ ὄρνυγοκόπου, and this is introduced into the text by Meineke and all subsequent editors except Green and Hall and Geldart. But it seems incredible that so well known a word as ὄρνυγοκόπου should have been changed in every MS. into the far rarer στυφοκόπου or στυφοκόπου.

1308. οὐ τᾶρα Elmsley, Meineke, and all subsequent editors except Green and Hall and Geldart. οὐκ ᾶρα R. V. P. M. all editions before Kuster. οὐκ ᾶρα P¹. Kuster and all subsequent editors before Meineke, and Green and Hall and Geldart afterwards.

1310. ἐμπίπλη MSS. all editions before Meineke, and Green afterwards. ἐμπίπλη Cobet, Meineke, recentiores, except Green. But though the simple verb was always πίμπλημι, the Hellenic ear, more delicate than the Teutonic, objected to the repeated μ in ἐμπίπλημι; and consequently where the ἐμ- occurred the second syllable was spelled without the μ. I do not suppose that this rule was invariably observed; but when, as here, the form ἐμπίπλη is found in every MS. without a single exception, there is not the slightest

ground for suspecting it. Cobet's statement "*Attici ἐπιμίλασθαι dicebant*" is merely one of those imaginary rules which he was accustomed to lay down, without any reason or authority to support them.

1313. *ταχὺ δὲ* Porson (at Hec. 1161), Meineke, Holden, Kock, Blaydes, Merry, Hall and Geldart, and Van Leeuwen. *ταχὺ δ' ἂν* MSS. vulgo. Bentley was the first to point out the true antistrophical character of this little system, and Porson, independently, again pointed it out and made several incidental corrections. In the MSS. and vulgo this line ends with *τάνδε πόλιν*, while the first line of the antistrophe ends with *τις περῶν*. Hermann therefore proposed to read *here τὰν πόλιν*, and this is done by Dindorf, Bergk, Holden, Green, and Merry. But it is far better to read *there τις περὺγων* with Porson. All the longer lines in this little system are anapaestic.

1314. *καλεῖ* R. V. P. V³. vulgo. *καλοῖ* P¹. P². Bentley, Brunck, Bekker, Dindorf, Bergk, Green. But of course this reading presupposes *ἂν* in line 1313.—*ἀνθρώπων* R. V. P. V³. Invernizzi, recentiores, except Weise. *ἀνθρώπων ἂν* P¹. all editions before Invernizzi, and Weise afterwards.

1316. *ἔρωτες* MSS. vulgo. Bergk strangely reads *ἐρώντες*.

1320. *ἀμβρόσια Χάριτες* P. V³. Brunck, Bekker, Bothe, Dindorf, Weise, Bergk, Holden, Green, Kock, Merry, and Van Leeuwen. *Ἀμβροσία, Χάριτες* R. V. P¹. vulgo. But it is difficult to see how Ambrosia can be said to be present in Cloudeckoobury.

1323. *ὡς βλακικῶς* κ.τ.λ. This line is

merely interposed between the strophe and the antistrophe, and is itself no part of the choral system. Some have expressed surprise that the antistrophe is not followed by another iambic tetrameter catalectic; but it would have been quite out of place there.

1325. *περὺγων* Porson, Bothe, Meineke, Holden, Blaydes, Hall and Geldart, and Van Leeuwen. *περῶν* MSS. vulgo. As Holden reads *περὺγων* here, he must have intended to leave *τάνδε πόλιν* unchanged in the strophe.

1326. *σὺ δ' αὖθις ἐξόρμα* Invernizzi, recentiores, except Weise and Blaydes. *σὺ δ' αὖτις σ' ἐξόρμα* R. *σὺ δ' αὖτις ἐξόρμα* V. V³. P. P². M. *σὺ δ' αὖτις αὖ γ' ἐξόρμα* P¹. all editions before Gelenius. *σὺ δ' αὖθις αὖ γ' ἐξόρμα* Gelenius and all subsequent editions before Kuster. *σὺ δ' αὖθις αὖ γ' ἐξόρμα* Scaliger (in notes), Kuster, Bergler. *σὺ δ' αὖθις αὖτ' ἐξόρμα* Brunck, Weise. *σὺ δ' αὖθις αὖ ἐξόρμα* Blaydes. The *αὖ* was doubtless added to the *αὖθις* by some person who, not understanding the antistrophical character of the system, sought to make this line correspond with the preceding.

1328. *βραδὺς ἐστὶ τις* Bentley, Porson, Bothe, Dindorf, recentiores. *βραδὺς τις ἐστὶν* R. V. V³. P. M. vulgo. *βραδὺς ἐστὶν* (omitting *τις*) P¹. P². Brunck.

1338. *ὡς ἀποταθείην* Shilleto (in Holden's note), Blaydes, Hall and Geldart, and Van Leeuwen. *ὡς ἂν ποταθείην* MSS. vulgo. We have seen in the Commentary that these lines are supposed to come from the Oenomaus of Sophocles; but Elmsley (*Museum Criticum*, i. 484), justly thinking that Sophocles would not have written *ὡς ἂν* in this connexion, suggested that they might come from

Simonides or some other lyrical poet. This difficulty, however, seems to be fully met by Shilleto's emendation. The two lines which follow appear in the text exactly as they are found in the MSS. and in almost all the editions, and seem to be quite unobjectionable; but they are attacked by some critics who apparently have not realized that *ἰπὲρ ἀτρυγέτου* is one clause (with *ἀλὸς* understood, *παρὰ θῶν' ἀλὸς ἀτρυγέτοιο* Iliad i. 316, 327; Wasps 1521), and *γλαυκᾶς ἐπ' οἶδμα λίμνας* a distinct clause, and have therefore been puzzled by the three genitives and two prepositions. Thus Brunck reads *ποταθείην ἀτρυγέτου γλαυκᾶς ἰπὲρ οἶδμα λίμνας*, and so Weise; Bergk changes *ἰπὲρ* into *ὑπαρ*; and Kock brackets the lines. Van Leeuwen inserts *πόντοι'* between *ἀμποταθείην* and *ἰπὲρ*. It seems to me that all these alterations are changes for the worse.

1340. *ψευδαγγελήσειν* Bentley, Meineke, recentiores, except Green. *ψευδαγγέλης εἶν'* MSS. vulgo. The aspirate was added to *ἄγγελος* by Dindorf.

1343. *ἐρῶ δ' ἔγωγε*. This line is generally considered spurious, and it is bracketed or omitted by many recent editors. The Scholiast on the preceding line says *μετὰ τοῦτον ἐνὸς στίχου φέρουσιν τινες διὰ λειμμα, καὶ Ἀριστοφάνης πλήρωμα οὕτως ἐρῶ δ' ἔγωγε* (or *ἐγὼ τι*) *τῶν ἐν ὄρνισιν νόμων*. For *Ἀριστοφάνης* Dindorf would read *Ἀριστοφάνους*, and the Scholiast is taken to mean that in some copies there was a lacuna after line 1342, and that Aristophanes the grammarian had filled it up with the present line. It is certainly very doubtful whether the line is genuine, especially having regard to the last part of line 1345.

ἔγωγε P¹. vulgo. *ἐγὼ τι* R. V. P. M. M². Bekker, Holden, Hall and Geldart. Bekker, though himself following his MSS., suggested *ἐγὼ τοι*, which is read by Dindorf, Blaydes, Bergk, Green, and Merry.

1344. *πέτομαι καὶ* MSS. vulgo. *πέτεσθαι* Kock, changing *οἰκείν* at the commencement of the following line into *κῆκείν*. *πετόμενος* Blaydes. Van Leeuwen works the rejected line 1343 into this sentence, and reads *καὶ μεθ' ὑμῶν βοῦλομαι | οἰκείν' ἐρῶ γὰρ τῶν ἐν ὄρνισιν νόμων*.

1354. *τοῖς* V. V². all editions before Invernizzi, and two or three later. *ταῖς* R. P. P¹. Invernizzi, Bekker, Dindorf, Blaydes, Bergk, recentiores. The expression *εἰς τοὺς κύρβεις* in Aristotle's Polity of Athens, chap. 7, may perhaps be permitted to turn the scale in favour of V.

1356. *πελαργιδέας* Hall and Geldart, Van Leeuwen. *πελαργιδεῖς* MSS. vulgo. But according to Pierson on Moeris, s.v. *ἰπνέας* "dicitur Atticos accusativum pluralem nominum in *-eus* efferre per *-éas* non per *-eís*." So *ἰπνέας ὄρῳ* Frogs 658. I do not suppose that this is a necessity, but as *πελαργιδέας* suits the metre, I have followed the two most recent editions in so reading. *πελαργιδῆς* Dindorf, Blaydes, Meineke, Holden, Green, Kock, and Merry.

1357. *δεῖ* MSS. vulgo. *δεῖν* Reiske, Blaydes.

1358. *ἀπ' ἐλαυσά τ' ἄρα* Elmsley (at Ach. 323), Meineke, Green, Hall and Geldart, and Van Leeuwen. *ἀπ' ἐλαυσά τ' ἄρ' ἄν* Dobree, Dindorf, Bothe, Bergk, Holden, Kock, Merry. When Dobree says "lege cum Elmsleio *τ' ἄρ' ἄν*," he is merely claiming Elmsley's authority for the

change of γ'αρα into τᾶρα. ἀπέλαυσα γὰρ δὲν (with νῆ Δι') R. V. F. U. M². V². (except that V. and V². have ἀπέλασα), Invernizzi, Bekker. ἀπέλαυσα γὰρ (with νῆ τὸν Δι') P¹. vulgo. ἀπελαυσάμην γὰρ νῆ Δι' Brunck. ἀπολαύσομαι νῆ Δι' Blaydes.

1364. ταυτηνδὶ Elmsley, Dindorf, Blaydes, Bergk, recentiores. ταύτην δέ R. V. P. M. Bekker. ταύτην δέ γε P¹. vulgo.

1366. τονδὶ Dindorf, Blaydes, Bergk, recentiores. τόνδε τὸν R. V. P. γε τὸν P¹. vulgo. τόνδε Bekker.

1376. φρενὶ σώματι τε νέαν R. V. U. P. P¹. V². F. F¹. Bentley, Brunck, recentiores, except as hereinafter mentioned. All editions before Brunck read φρενὶ σώματι γενεάν, the τε by a natural mistake having been changed into γε. Bentley saw that the line was a continuation of the preceding speech, and conjectured τε νέαν. Hermann, failing to perceive this, proposed φρενὸς ὀμματα γενεάν, in which (even after the reading of the MSS. has been ascertained) he is followed by Meineke, Holden, and Kock. The Scholiast certainly read γενεάν, giving as an explanation πέτομαι γενεάν ὀρνίθων ἐφέπων, and Kock suggested πτηνῶν γενεάν, which Van Leeuwen introduces into the text. (Herwerden, V. A. proposes φρενὸς ὀμματα τέχνην).

1384. ἀναπτάμενος P. Bentley. ἀναπτόμενος the other MSS. and editions. Bentley said "Lege ἀναπτάμενος," and as that form is supported by all the MSS. in 1613 and 1624, and by the best MSS. in 1206 supra, it seems safer to follow P. here.

1389. σκότια γε vulgo, but from what

MSS. Marco Musuro derived the reading is unknown. σκότια (without γε) is the reading of all the MSS., and of Bekker, but is of course unmetrical. σκότι' ἄττα Dobree (in Porson's Misc.), Blaydes. ἀερίᾱ τινα καὶ σκότια Dindorf, Green. σκοτεινὰ Hermann, Bergk, Meineke, Holden, Kock, Merry. σκοτεία Bothe second edition. If I had to select among the conjectures, I should undoubtedly choose Dindorf's. The line is intended to be light and airy.

1395. τὸν ἀλάδρμον (variously accented) MSS. vulgo. And so the Florentine palimpsest. The Scholiast says τὸν εἰς ἄλα δρόμον. λείπει γὰρ ἡ εἰς. Hermann conjectured τὸν ἀλαδὲ δρόμον, which is adopted by Meineke, Kock, Blaydes, and Merry. But this is quite unnecessary. Aristophanes is laughing at the dithyrambic language, and critics actually endeavour to alter it into language which Aristophanes himself might use. τὸν ἀλίου δρόμον Van Leeuwen.

1397. νῆ τὸν Δι' ἢ γ'ὼ σου U. Kuster (in notes), Dindorf, Blaydes, Bergk, recentiores. And so the Florentine palimpsest. And this seems warranted by Wasps 209, to which they refer. νῆ τὸν Δι' ἦγω σου R. (which probably means the same). νῆ τὸν Δι' ἐγὼ σ' οὐ V. νῆ τὸν Δι' ἐγωγέ σου P¹. F¹. Brunck, Invernizzi, Bekker, Bothe, Weise. νῆ τὸν Δι' ἐγὼ σου P. νῆ Δι' ἐγὼ σου P². editions before Brunck.

1407. Κρεκοπιδα. This is the felicitous emendation of Blaydes in his first edition (Oxon. 1842). He did not insert it in the text, nor has any other editor done so, though it is mentioned by Felton and Kock. Κεκοπιδα MSS.

vulgo; being the Attic tribe of which *Κρεκοπίδα* is a parody. Cinesias has just intimated that all the Attic tribes contend for the honour of his services. Peisthetaerus thereupon says, "Won't you stop here, and be the *Κυκλιοδιδάσκαλος* to a bird-tribe?" It is plain that *Κεκοπίδα* represented a word which might be the name of some bird-tribe, and Paulmier long ago suggested *Κερκωπίδα*. "Credo Aristophanem scripsisse *Κερκωπίδα*," he says, "alludentem quidem ad *Κεκοπίδα*, sed τοῦ γελοίου χάριν mutantem in *Κερκωπίδα*. Nam et *κερκώπη* Hesychio est cicadae species, quae in censum volatilium numerari potest, et aves fere omnes *κέρκους* habent et sunt caudatae." And this astonishing conjecture is introduced into the text by Bergk, Meineke, and Van Leeuwen. I presume that it is from the same notion about *tails* that Dobree suggested *Κερκοπίδα*. But there can be no doubt that *Κρεκοπίδα*, which is more similar to *Κεκοπίδα*, and introduces not a *monkey* or *tail* or *cicala* but an actual *bird*, is the true reading. In his second edition Blaydes reads *Κρεκοπίδα φυλῇ*, and in the preceding line changes *Λεωτροφίδης* into *Λεωτροφίδης*, "i. e. *Leotrophides* alter." But the meaning is that *Leotrophides* was to be the Choregus, and Cinesias the *Κυκλιοδιδάσκαλος* of the Chorus exhibited by the Cecropid tribe. The Scholiast says that *Leotrophides* really belonged to that tribe, and possibly this very combination may have existed either at this or some preceding celebration of the great Dionysia.

1410. *ἄρνηθες τῖνες* MSS. vulgo. Dindorf altered this to *ἄρνηθες τῖνες*, a very

undesirable alteration, which has been followed by Bergk to Kock inclusive, and Merry. Mr. Green however in his notes reverts to *τῖνες*.—[οὐδὲν MSS. vulgo. "Confidentius pro οὐδὲν propono οἶκον," Herwerden, V. A.]

1425. *ἵπαι πτερύγων* R. V. V². M. M². Havn. all editions before Brunk, and Bergk and Kock afterwards. Brunk finding *ἵπδ* in P. introduced it into the text, considering that *ἵπαι* could not be used in a comic senarius. This might be true, were not the words *ἵπαι πτερύγων* borrowed from a popular song. See the Commentary. Brunk has however been followed by all subsequent editors except Bergk and Kock, and *ἵπδ* is said to be found in the Florentine palimpsest.—*τι* Kuster, Bergler, Bekker, Bothe, Bergk, Blaydes, Van Leeuwen. *τι* MSS. vulgo.—*προσκαλεῖ* R. V. P. Brunk, recentiores. *προσκαλεῖν* P¹. Florentine palimpsest, all editions before Brunk.

1426. *λησται γε* MSS. Florentine palimpsest, vulgo. *λησται τε* Hermann, Dindorf, Meineke, Kock, Hall and Geldart, and Van Leeuwen.

1437. *νῦν τοι* R. V. P. P¹. (as corrected) and V². Bekker, recentiores, except Weise. *νῦν ταῦτα* P¹. (originally), Florentine palimpsest, all editions before Bekker, and Weise afterwards.

1438. *τοῖς λόγοις* MSS. vulgo. *τοι λόγοις* Dobree, Bergk, Kock, Blaydes, Van Leeuwen.

1441. *τοῖς μειρακίοις* MSS. Florentine palimpsest, vulgo. This reading has been much doubted. Meineke reads *τοῖς φυλέταις*, Kock and Van Leeuwen *τοῖς δημόταις*. Dobree says, "Recte statuit Beckius non ad pueros, sed de

iis, dici. Forsan legendum τῶν μεираκίων" (and so Holden reads), "possis sed inconcinne, ἐν τοῖσι κουρείοις τὰ μεираκία ταδί, hac constructione, λέγωσι τὰ μεираκία de filiis ταδί. Nunc tento εἴαν τὰ μεираκία λέγωσ' ἐκάστοτε | ἐν τοῖσι κουρείοιςιν οἱ πατέρες ταδί." Blaydes acting on this hint reads τὰ μεираκία τᾶν, and so Merry. But although the language is used *de pueris* it does not seem impossible that it may have been also addressed *ad pueros*.

1442. δεινῶς γε Bentley, Bothe, Dindorf, recentiores. δεινῶς τε MSS. all editions before Bothe and Dindorf.—ὁ Διυρέφης MSS. all editions before Dindorf, and Weise afterwards. Elmsley (at Medea 326) referring to this passage says, "Legendum Διυρέφης sine articulo. Διυρέφης enim secundam producit." Elmsley's suggestion is followed by Dindorf and all subsequent editors excepting Weise. The inscription mentioned in the Commentary on 798 is written "Ἡερμολυκος Διειτρεφος απαρχεν," and some therefore write Διειτρίφης here; but the Greek of inscriptions differed widely from literary Greek.

1456. κατ' αὖ Dobree, Meineke, Holden, Kock, recentiores. κὰτ' αὖ (with or without an iota subscript.) MSS. vulgo. εἴτ' αὖ Bothe. "κατ' αὖ πέτωμαι tmesis pro καταπέτωμαι, fly back" —Dobree.

1463. Κορυραία R. V. V². P. P¹. M². Havn. Bekker, Dindorf, recentiores, except Weise, Bothe, Kock, and Merry. Κερυραία M. vulgo. For τοιαυτὴ Dobree proposed ταυταγί.

1478. τοῦ μὲν ἦρος Grynæus, Bentley, Dindorf, recentiores, except Bothe. μὲν ἦρος (without τοῦ) MSS. all editions

(except Grynæus) before Brunck, and Bekker afterwards. μὲν γε Brunck (who also, to avoid the hiatus, suggested μέντ' ἄρ'), Invernizzi. Bothe read μὲν γάρ in his first edition, and μὲν γοῦν in his second.

1490. ἐντύχοι MSS. Bentley, Kuster, recentiores, except Bothe. ἐντύχη all editions before Kuster, and Bothe afterwards.

1496. τίς δ σγκαλυμμός; MSS. vulgo. τίς ούγκαλυμμός; Dawes (at Plutus 707), Dindorf, Blaydes, Meineke, recentiores, except Hall and Geldart.

1503. ἐκκαλύφομαι R. P². vulgo. ἐκκαλύφομαι V. P. P¹. Brunck, Bothe, Dindorf, Green, Merry, Hall and Geldart.

1506. ἀπὸ γὰρ μ' ὀλέσει. This seems the natural deduction from the MS. readings. R. has ἀπὸ γὰρ μ' ὀλέσει, which would be unmetrical without the addition of the final sigma. So would the ἀπὸ γὰρ ὀλέσει of V. V². P. U. l. M. M². which Kuster adopts. ἀπὸ γὰρ ὀλέσει P¹. P². and all other editions before Dindorf. ἀπὸ γὰρ ὀλέσει μ' Bentley. Unfortunately Brunck in his note observed "*Magis* Atticum esset ὀλέσι." And the mania for foisting upon Aristophanes forms which the Athenians alone used instead of those which they used in common with other Hellenic peoples set in with full force with Dindorf. ἀπὸ γὰρ ὀλεῖ μ' (a suggestion of Hermann) Dindorf, Blaydes, and Green. ἀπὸ γὰρ μ' ὀλέσι Bergk, Meineke, Holden, Kock, Merry, and Hall and Geldart. ἀπὸ γὰρ ὀλέσι Van Leeuwen. Cobet suggests ἀπὸ γὰρ ὀλωλ', and Blaydes ἀπὸ γὰρ ὀλοῦμ'.

1524. εἰσάγοιτο V. V². Dindorf, recentiores, except Weise, Bothe, and Blaydes.

εἰσάγουτο R. P. (and apparently P¹. and P².) all editions before Dindorf (except Brunck), and Weise and Bothe afterwards. εἰσάγονται Brunck, Blaydes.

1527. Ἐξηκστίδῃ Tyrwhitt, Brunck, Invernizzi, Bothe, Dindorf, recentiores, except Weise. Ἐξηκστίδης MSS. and, except as aforesaid, all editions before Dindorf, and Weise afterwards.

1534. σπένδεσθ' l. ("ex em. fortasse, sed manus primæ" Dobree), Porson (at Hec. 1166 πᾶν μέμψῃ γένος), Bekker, recentiores, except Weise. σπένδησθ' R. V. and the MSS. generally, all editions before Bekker, and Weise afterwards.

1536. Βασιλείαν. R. Bekker, Dindorf, Blaydes, Bergk, recentiores. Βασιλείαν, V. editions before Bekker, and Weise and Bothe afterwards. M. Paul Mazon in his "Essai sur la composition des Comédies d'Aristophane," p. 108 note, says "Il faut écrire Βασιλεία, et non Βασίλεια, comme le font tous les éditeurs," but he could not have considered line 1753 infra καὶ πάρεδρον Βασίλειαν ἔχει Διός.

1538. ταμιεύει R. V. U. P. P¹. l. V². Kuster, Invernizzi, Bekker, Dindorf, recentiores, except as hereinafter mentioned. κεραμεύει P². Havn. all the other editions before Dindorf, and Weise, Bothe, and Holden afterwards. This very singular variant seems to have arisen from the writer's eye being caught by κεραυνόν, as he was commencing to write ταμιεύει.

1549. Τίμων καθαρός. In all the MSS. in which this line appears (it is omitted in V. V².) and in all the editions, except as aftermentioned, these words form the commencement of the speech of

Prometheus. They are taken from him, and made the conclusion of the speech of Peisthetaerus by Kock and Blaydes. By this simple expedient their entire charm is destroyed. For καθαρός Zanetti and Farreus read καθάρως.

1561. Οὐδυσσεύς Bentley, Bothe, Dindorf, recentiores. Ὀδυσσεύς MSS. and all editions except Bothe before Dindorf. This is unmetrical, and Brunck attempted to set the metre right by changing ἀπῆλθε into πάλιν ἔβη. Of the four stanzas relating to the sights seen by the birds in their wanderings the first three are metrically identical; the last, owing to the introduction of the name Φάηπποι in the eighth line (infra 1701), admits an extra syllable. Some editors have thought it necessary to introduce the like irregularity into the third stanza; and have accordingly carried up the first syllable of ὥσπερ into the eighth line here, and filled up the vacuum so created in the ninth line, by inserting ποθ' between ὥσπερ and Οὐδυσσεύς. This was first started by Hermann, who is followed by Meineke and subsequent editors except Green and Merry. Peisander, having so far imitated Odysseus, dared not imitate him in remaining beside the blood of the slaughtered victim to keep off the gibbering ghosts; when they appeared he at once fled, like the coward he was. The whole point of the satire is the cowardice of Peisander, yet some would alter the words of Aristophanes in order to convert him into a hero. Helbig proposes ἐπῆσε, Kock καθήστο, whilst Van Leeuwen reads ἔμεινε. The point is that he οὐκ ἔμεινε. With the three-fold ἦλθε, ἀπῆλθε, ἀνῆλθε may be com-

pared the occurrence in three consecutive lines (Eccl. 1031-3) of *ὑπόθου*, *παράθου*, and *κατάθου*.

1568. *πρὸς τό γ' αἶμα* Green (in notes), Blaydes. Dobree had already conjectured *πρὸς δὲ θαῖμα*, but as part of a more extensive alteration. *πρὸς δὲ θαῖμ' ἀμνοῦ κάτωθεν | ἀντανήλθε*. The ordinary readings are impossible. *τὸ λαῖμα* R. P. P¹. vulgo. This is supposed to be a combination of *λαίμους* and *αἶμα*, a combination as absurd as Velsen's *δημῶ* (a combination of *δῆμος* and *ἰώ*) in Eccl. 81. *τὸ λαῖμα* V. *τὸ λαίγμα* Bentley, Blaydes (ed. 1), Bothe, Meineke, Holden, Green. *τὸ θῦμα* Kock.

1566. *ὄραν* R. P. P¹. U. l. V². Kuster (in notes), Bekker, Dindorf, recentiores, except Weise. *ὄρας* V. (but the letters are very indistinct) all editions except Bekker before Dindorf, and Weise afterwards.—*οἱ* R. V. P. V². Bekker, Dindorf, recentiores, excepting Bothe and Weise. *ῆ* P¹. all editions, except Bekker, before Dindorf, and Weise and Bothe afterwards.

1568. *μεταβαλεῖς* MSS. vulgo. Bergk says "*Forse μεταβαλεῖ*," and *μεταβαλεῖ* is read by all subsequent editors except Green, Merry, and Hall and Geldart.—*ἐπιδέξια* (variously accented) or *ἐπὶ δεξιά* P. P¹. P². M. M². Havn. vulgo. *ἐπὶ δεξιάν* R. V. V². Bekker, Dindorf, Blaydes (ed. 1), Green.

1571. *τοῦτονι γ' ἐχειροτόνησαν*. MSS. vulgo. "*Nolim hanc scripturam temere sollicitare: nec tamen displiceret τοῦτονι κεχειροτονήκασ*," Elmsley at Ach. 108. And Meineke so reads.

1572. *ἔξεις ἀτρέμας*; These words, commonly given to the Triballian, are by some recent editors transferred to

Poseidon, on the ground that they are too good Greek for the former. But the Triballian's language varies: his very last word is excellent Greek, *παράδωμ* (infra 1679); and Poseidon would have said *ἔχ' ἀτρέμας* or *ἔχ' ἀτρέμα*, or would at all events have prefixed *ἀν' οὐχ* to *ἔξεις ἀτρέμας*.

1573. *έώρακα* Tyrwhitt, Bekker, Dindorf, Bothe, Blaydes, Bergk, recentiores. *έώρακα* MSS. vulgo, except as herein mentioned. Dawes (on Plutus 166) proposed *δρακα*, which is read by Brunck and Invernizzi. But Tyrwhitt (see Kidd's note on Dawes ubi supra) showed conclusively that Dawes was wrong, and that the true reading, in the passages quoted by the latter, is *έώρακα*. See Clouds 767; Thesm. 32, 33; Plutus 98, in none of which lines is *δρακα* possible.

1579. *τις δότω*. P¹. P². V². and all printed editions except the four herein-after mentioned. *μοι δότω*. R. V. P. Bekker, Dindorf, Bergk, Green. *μοι τις δότω*. l.

1582. *ἐπικνώ* MSS. vulgo. Dobree is supposed to have suggested the imperative *ἐπικνᾶ*, but this is an error: he merely pointed out that the Scholiast (who says *ἀντὶ τοῦ ἐπίβαλλε*) must have so read. Dobree had no thought of superseding the MS. reading, which is obviously right. Peisthetaerus means to say *I can't attend to you now, I am busy grating silphium*. He would not have ordered the servant to bring the grater and silphium to himself had he intended the servant to grate it. However the imperative, in the form *ἐπικνη*, is brought into the text by Holden, Kock, and Van Leeuwen. Four lines below *ἐπικνᾶς* (MSS. vulgo) is changed

into *ἐπικνήs* by the same three editors, and by Meineke, Blaydes, and Hall and Geldart. Photius (s. v. *ξυήλη*) observes that what the Attics called *κνήστιν* the Laeonians called *ξυήλην*, and quotes an Attic phrase *κάπικνήν κάπεσθίην*. The same phrase is quoted by Pollux vii. 196. Suidas (s. v. *ξυήλη*) transcribing Photius's note writes *ἐπικνήν*. And see Pierson's note on Moeris s. v. *κνείν*. In truth the word was written in many ways; and it seems impossible to reject *ἐπικνήs* which is supported by the unanimous authority of the MSS. here.

1587. *ἡμεῖs* MSS. Bekker, Dindorf, Blaydes, Bergk, recentiores. *ἐνθάδ'* all printed editions except as above.

1590. *ὀρνίθεια λιπάρ'* Bentley, Elmsley (at Ach. 93), Dobree, Bothe, Dindorf, recentiores, except Weise. Bekker obviously intended to follow Bentley, but by some oversight he reads *ὀρνίθια λιπάρ'*, which does not scan. *ὀρνίθια λιπαρά* R. V. P. P¹. &c. *ὀρνίθια λιπαρά γ'* all printed editions except as aforesaid.

1598. *ἐάν τὸ δίκαιον*. Elmsley (at Ach. 127), Bothe (ed. 1), Dindorf, recentiores, except Bothe in his second edition and Hall and Geldart, who with R. V. P. P¹. V². and all editions (except Bothe's first) before Dindorf read *ἐάν τι δίκαιον*. Blaydes, on his own account, reads *ἐάν τὰ δίκαιά γ'*.—*ἄλλα νῦν* Tyrwhitt, Seager, Elmsley (at Med. 882, 883), Bekker, Bothe, Dindorf, recentiores. *ἄλλο νῦν* MSS. all other editions.

1601. *κάν διαλλαττώμεθα* John Seager, Dobree, Bothe, Dindorf (in notes), Meineke, recentiores. *καὶ διαλλαττώμεθα* R. V. vulgo. In the reading in the text the words *κάν διαλλαττώμεθα ἐπὶ τοῖσδε*

are to be taken together. In the vulgar reading there is sometimes a full stop after *διαλλαττώμεθα*, sometimes a comma after *τοῖσδε*. Valckenaer proposed to put a colon after *τοῖσδε*, and to read *τοὺς πρέσβεις τ'*.

1605. *τυραννίδος* MSS. (except R.) and vulgo. By some error R. has *βασιλείας*.

1610. *ὄρνεις* R. V. V². P¹. F¹. Scaliger, Le Febvre, Bekker, Bergk. *ὄρνιs*. P. vulgo. See on 717 supra.

1613. *προσπτόμενος* MSS. all editions before Brunck, and Bekker, Bergk, and Green afterwards. *προσπτόμενος* Brunck and (save as aforesaid) recentiores. So with *καταπτόμενος* in 1624.

1614. *ταῦτά γέ τοι*. R. V. U. I. F¹. Bekker, Bothe, Dindorf, Bergk, Meineke, Kock, and Hall and Geldart. *ταῦτά γε* all editions before Portus. *ταῦτά γέ σὺ* Portus and all subsequent editions before Bekker, and Weise afterwards. While the text was in this state Bentley suggested *ταυταγί*, an excellent conjecture, which was approved by Porson, Elmsley, and Dobree, and adopted (after the reading of the best MSS. was known) by Holden, Blaydes, and Van Leeuwen. But Bentley would never have made the suggestion had he been aware of the reading of the best MSS., from which there is no ground for departing. *ταῦτά τοι* Lenting Green, and Merry.

1618. *τῷ θεῶν* P¹. V². Brunck, recentiores. *τῷ θεῷ* R. V. P. P². all editions before Brunck.

1620. *μσηγία* Bentley, Bothe, Bergk, recentiores. *μσηγίαν* R. V. P¹. V². vulgo. P. has *σιγία*, on which Brunck remarks "Forte erat in antiquiore libro *μσηγία*."

1629. *φησί μ' εὖ* Dobree, Meineke,

Holden, Green, recentiores. φησὶν εἰ MSS. vulgo.

1630. εἰ τοι R. P. I. Bentley (referring to *Lysistrata* 167), Dawes, Brunck, recentiores. εἴ τι V. U. εἴπερ P¹.

1652. ὦν γε ξένης MSS. vulgo. Cobet suggested ὦν γ' ἐκ ξένης, which is read by Meineke, Holden, Kock, Merry, and Van Leeuwen.

1656. νοθεῖ' ἀποθνήσκων Dobree, Meineke, Holden, Blaydes, Hall and Geldart, and Van Leeuwen. τὰ νοθεῖ' ἀποθνήσκων Harpocration, Bisetius, Portus to Brunck inclusive, Bekker, Weise, and Green. νόθῳ 'ξαποθνήσκων. V. all editors before Portus, and Bothe, Dindorf, and Bergk afterwards, but the iota subscriptum was first added by Grynæus. R. has substantially the same reading, but writes it νόθῳ ξ'αποθνήσκων. νόθῳ 'ποθνήσκων Kock, Merry. τὰ νόθῳ 'ξαποθνήσκων Invernizzi, who attributes that reading to R. The Scholiast says γράφεται νοθεῖα ὡς πρεσβεία. εἰ τὰ μὲν χρήματα ἐμοί, φησὶν, ὡς νόθῳ καταλείψει, τὴν δὲ ἀρχὴν τοῖς γνησίοις.

1661. νόθῳ δὲ μὴ εἶναι. The law is of course in prose; but I have divided it into five lines, in accordance with the MSS.

1671. αἰκίαν. Hall and Geldart. See the appendix on *Eccl.* 663. αἰρίαν all editions before Kuster, and Bergler afterwards; and, apparently, P. so reads. αἰκίαν R. V. U. P¹. P². Bentley, Kuster, and (except as aforesaid) all subsequent editions.

1672. ἤs R. V. P¹. P². vulgo. σῆs P. Brunck, a reading which I am much inclined to adopt. In order to combine the offers which Peisthetaerus makes

to Heracles into one, Hirschig proposed to change καταστήσω into καταστήσας, which is adopted by Meineke, Hall and Geldart, and Van Leeuwen; while Bentley proposed to read ὀρνίθων τε παρίξω, and Blaydes does read ὀρνίθων τε ποριῶ, in the following line. The proposals of Hirschig and Bentley are probable enough; but it seems more probable that Peisthetaerus first tempts Heracles with the offer of the throne, and, that proving ineffectual, makes a second and independent offer to provide him with the daintiest food. This offer, as he expects, at once brings Heracles again to his side.

1674. πάλιν R. V. Invernizzi, recentiores. πάλαι all editions before Invernizzi.

1678. βασιλιναῦ MSS. vulgo, though some old editors have βασιλιναῦν. βασιλισσιναῦ Brunck, Invernizzi. βαδισιλιναῦ Fritzsche at *Thesm.* 1001, which would explain Poseidon's βαδίζειν three lines below. Herwerden would separate the ο from ὄρνιτο, and Van Leeuwen the αυ from βασιλιναῦ, in order to form a negative οὐ: but the Triballian would boggle at no terms, he is too hungry for that; and would barter all Zeus's prerogatives for a good dinner.

1679. λέγει V. Bentley, Dindorf, recentiores. λέγειs; R. editions before Dindorf.

1681. βαδίζειν R. V. I. P. V². vulgo. βαδίζοι γ' P¹. F¹. Invernizzi (who wrongly attributes it to R.) and Bothe. βατίζειν Dindorf, but in his note he prefers βατίζει γ' which Merry adopts, but does not explain. βαδίζει γ' Weise. Bentley suggested βαβάζειν or βαβάζει γ'. Hesychius explains βαβάζειν by τὸ μὴ διηρ-

θρωμένα λέγειν, and βαβάζει γ' is read by Holden, Kock, and Van Leeuwen. Brunck reads τιτυβίζοι γ'. Dobree proposed τιτυβίζει γ', which Blaydes adopts. Hesychius says τιτυβίζει ὡς χελιδὼν φωνεῖ. Meineke, preferring to make an emendation of his own, reads βαβράζει γ' (βαβράζων, κεκραγὼς συντόνως Hesychius), than which nothing can be more unlikely except Cobet's βᾶύζει γ'. Blaydes proposed τερετίζει, ψιθυρίζει, τιτίζει, &c. But it seems to me far more probable that Poseidon would endeavour to explain what the Tribal-ian really did say than make fun of his barbarian mode of speech. The conjecturers have, I think, been led astray by the mention of χελιδόνες.

1684. σιγήσομαι R. vulgo. συμβήσομαι. V. and (written above σιγήσομαι) l.

1691. ὀπτῆς τὰ κρέα; P. (and apparently P¹. and P².) Brunck, recentiores, except Blaydes. ὀπτῆς σὺ τὰ κρέα; R. V. and the other MSS. Kuster, Bergler. ὀπτῆς σὺ κρέα; all editions before Kuster, and Blaydes afterwards. But it is impossible to omit the article before κρέα: and indeed it is found in all the MSS.

1693. ἀλλὰ γαμικὴν P¹. (according to Blaydes). And the Scholiast on 1565 says that from that line the dialogue continues to ἀλλὰ γαμικὴν κ.τ.λ. The ἀλλὰ was first introduced by Kuster, and is read by all subsequent editors, with the exception of Blaydes. γαμικὴν (without ἀλλὰ) R. V. l. and all editions before Kuster. This being unmetrical, Bentley suggested γαμήλιον, which Blaydes adopts.—ἐκδότω. διδότω R. V. and all editions before Dindorf, except that one or two write it διδῶτω. δότω

F¹. l. Dindorf and all subsequent editions except Bothe who retains διδότω. It seems to me that the first syllable of διδότω, the reading of the best MSS., must represent something, and I have therefore given ἐκδότω which greatly improves the rhythm of the line, and is in accordance with Aristophanic usage elsewhere. ἀλλ' ἐκδότω τις δεῦρο δᾶδας ἡμμένας, Plutus 1194. ἐκδότω δέ τις | καὶ ψηφολογεῖον ᾧδε καὶ δίφρῳ δύο, quoted from the Cocalus by Photius and Suidas s.v. ᾧδε. ἐκδότω is indeed one of Dr. Blaydes's conjectures on the line: and the passages illustrating it have been cited by several commentators.

1712. ἐξέλαμψεν, οἶον V. V². Bekker, recentiores. οἶον δ' edds. down to and including Brunck. It is said that for οἶον R. reads ἔνδον, but this is a mere mistake of the copyist. He had first written ἐξέλαμψεν, and then apparently was interrupted. Resuming his work, he took the final -εν to be the commencement of the next word, and added -δον instead of οἶον, so that the word stands ἐξέλαμψ' ἔνδον, without sense or metre. Invernizzi reads ἐξέλαμψεν ἔνδον. Several small changes have been made, or suggested, in these lines, for the purpose of making the second simile apply to Βασίλεια, as the first to Peisthetaerus; but it is inconceivable that, in a passage describing the Apotheosis of Peisthetaerus, he should be represented as so totally eclipsed by his partner, that he is compared to a mere star, she to the sun shining in its strength. Both descriptions refer to Peisthetaerus alone.

1715. ὁσμη MSS. vulgo. Bentley

suggests πομπή, Herwerden αἴγλη, and Dr. Blaydes says "Qu. λιγνύς? Cf. Thesm. 281. Parum apte καλὸν θέαμα dicitur ὁσμὴ." But this speech is delivered in the Tragic vein, and in Tragedy we meet with similar anomalies, such as κτύπον δέδορκα.

1720. διέχε παράγε MSS. Rapheleng, Brunck, recentiores. διέχε διαγε παράγε all editions (except Rapheleng) before Brunck.

1721. τὸν μάκαρ' MSS. vulgo. The τὸν is omitted by Dindorf, Bergk, and subsequent editors except Hall and Geldart. Brunck reads τὸν μάκαρ' ἄνδρα.

1725. τῇδε πόλει R. V. Invernizzi, recentiores, except Weise. τῇδε τῇ πόλει all editions before Invernizzi. The line is choriambic, but Weise omitted the words τῇδε πόλει, so changing it into an anapaestic verse, combined with the anapaestics which follow. He overlooked the fact that this verse is addressed to Peisthetaerus in the second person, whilst the anapaests speak of him in the third. And this oversight is endorsed by Blaydes who brackets the two words.

1726. μεγάλοι μεγάλοι MSS. Brunck, recentiores. μεγάλοι (once only) all editions before Brunck.

1728. ὑμεναίους καὶ νυμφιδίους Bentley, Bekker, recentiores. ὑμεναίοισι καὶ νυμφιδίοισι R. V. Invernizzi. ὑμεναίοισι καὶ νυμφιδίοις all editions before Brunck. Brunck finding ὑμεναίους and (I suppose) νυμφιδίοις in P¹. P². inserted them in his text and changed δέχεσθ' into δέξασθ'. "Nihil opus," says Dr. Blaydes of this change: a strange remark, since with νυμφιδίοις it was necessary, and with νυμφιδίοισι impossible.

1732. τὸν R. V. Bekker, Holden, Kock, Van Leeuwen. τὸν (ἡλιβάτων θρόνων) vulgo. Blaydes says "Mihi probabilius videtur comicum scripsisse Ζῆν'," and on that ground only, without the slightest authority and without suggesting any objection either to τὸν or to τῶν, quietly inserts Ζῆν' in the text.

1733. θεοῖς μέγαν (inter Deos magnum, Dawes) MSS. vulgo. Cf. Clouds 573. Beck (not Brunck, as usually stated) suggested θεαί, which Holden adopts. Blaydes suggests θεὸν.

1734. ξυνεκόμισαν Bentley, Dawes, Brunck, recentiores. ξυνεκόμισαν MSS. editions before Brunck.

1735. ἐν τοιῷδ' MSS. vulgo. Dawes would omit the preposition ἐν, and says, "τοιῷδ' ὑμεναίῳ rectius dici quam ἐν τοιῷδ' ὑμεναίῳ nemo non agnoscat nisi qui in Graeco sermone sit hospes." But this depends upon the meaning of the words. If we are to understand that the Μοῖραι themselves sang the hymenaeal song Dawes is right. But if, as I believe, we are to understand that the Μοῖραι conducted Zeus to Hera in the midst of hymenaeal songs sung not by themselves but by the heavenly choirs (cf. Thesm. 993, and the note there) then ἐν τοιῷδ' ὑμεναίῳ rectius dici quam τοιῷδ' ὑμεναίῳ nemo non agnoscat. And if ἐν τοιῷδ' ὑμεναίῳ is right here, then in the antistrophe τῆς τ' ἐδδαιμόνος Ἥρας the reading of the MSS. is also right, and Dawes's κεῖδαιμόνος Ἥρας wrong. Accordingly Dawes's alterations have been generally rejected, and are adopted only by Weise, Meineke, Holden, Green, and Merry. Blaydes, who accepted them in his first edition, rejects them in the second.

1752. *δια δὲ πάντα*. The MSS. and (except as hereinafter mentioned) the editions read *διὰ σὲ τὰ πάντα*. Dobree saw that the true reading was *δια* but proposed *δια σκήπτρα*, which is too heavy for these light and airy dactyls: and besides a conjunction is required. Haupt, retaining Dobree's *δια*, changed *σὲ τὰ* into *δὲ*, as in the text. And this is followed by Meineke, Holden, Kock, and Van Leeuwen.

1755. *γάμοισιν*. Meineke with his wonted sagacity proposes *γαμοῦσιν* *nuptias facturis*, not observing that the marriage has already taken place, supra 1725. From this line to the end of the Play, if we except the ejaculations *ἀλαλαῖ*, *ὦ Παιῶν*, the lines are alternately (1) an iambic dimeter, and (2) a trochaic dimeter catalectic. The two lines, if joined together (as indeed they *are* joined by some editors), would form the metre employed in *Wasps* 248-72. In the third line however the MS. and common reading *πτεροφόρ' ἐπὶ πίδον Δίος* is a syllable too short, and divers suggestions have been made

to set it right. Bothe reads *πτερυγοφόρ'* which I have followed. "Hotibius" proposed *ἐπὶ τε*, which is read by Bergk. Dindorf *ἔρ' ἐπὶ*, which is followed by Blaydes (in his first edition), Green, and Merry, and (as an alternative to *ἐπὶ τε*) is approved by Bergk. Wecklin *πτεροφόρα Δίον ἐπὶ πίδον*. Meineke *ἐπὶ δάπεδον*, which is adopted by Holden, Kock, Blaydes, and Hall and Geldart. Blaydes reads *ἔρ' ἐπὶ* in his first edition, *δάπεδον* in his second edition, and says in his critical note "*verum videtur ἐπὶ τε*."

1763. *ἀλαλαῖ* R. V. l. Invernizzi, recentiores, except as hereinafter mentioned. *ἀλλαλαῖ* all editions before Portus. *ἀλλαλή* Portus and all subsequent editions before Brunck. *ἀλαλαῖ* P. P¹. P². Brunck, Weise, Meineke (in notes), Green, Blaydes, and Merry. On *παιῶν* Bentley said "*Forte παίῳν*, vide *Lys.* 1291." And this suggestion is followed by Meineke (in notes), Green, Blaydes, and Merry. But there is no need of any alteration.



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